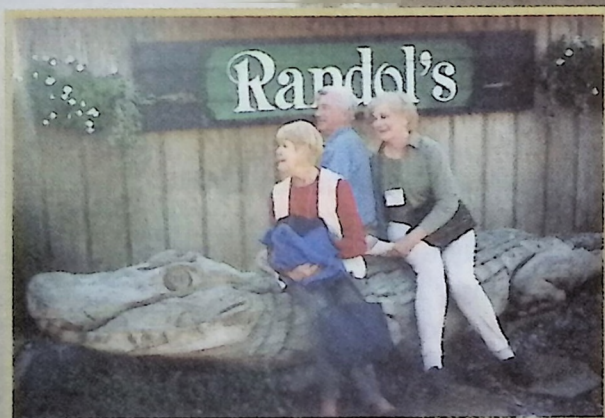


# JEFFERSON MONTHLY

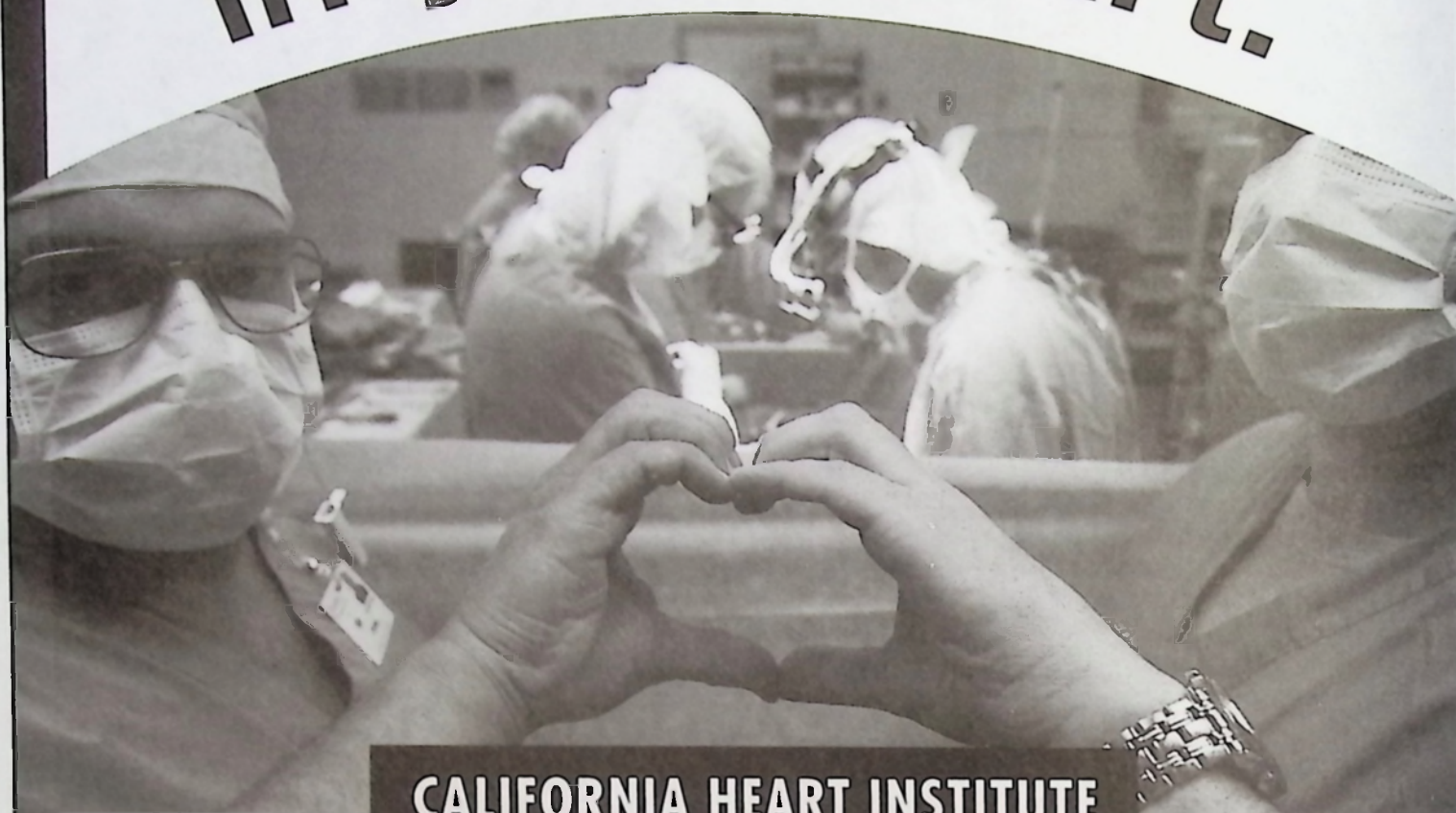
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Tret Fure performs in Ashland on Saturday, April 6. See Artscene, page 28.

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#### ON THE COVER

Elderhostel participants with a wooden alligator at one of Louisiana's famed restaurants (inset); and a well-preserved example of the hand-pulled waterway barges that historically connected bayou houses and towns. Photos by Jeanene O'Brien and Bob Davy. See feature, page 28.

The JEFFERSON MONTHLY Vol. 26 No. 4 (ISSN 1079-2015) is published monthly by the JPR Foundation, Inc., as a service to members of the Jefferson Public Radio Listeners Guild, 1250 Siskiyou Blvd., Ashland, OR 97520. Periodicals postage paid at Ashland, OR. The JEFFERSON MONTHLY is provided by the Jefferson Public Radio Listeners Guild as a service to its members. Annual membership dues of \$45 includes \$6 for a 1-year subscription to the JEFFERSON MONTHLY. POSTMASTER: Send address changes to JEFFERSON MONTHLY, 1250 Siskiyou Blvd., Ashland, OR 97520.

#### Jefferson Monthly Credits:

Editor: Eric Alan

Managing Editor: Paul Westhelle

Design/Production: Impact Publications

Artscene Editor: Miki Smirl

Poetry Editors: Vince & Patty Wixon

Printing: Apple Press

# JEFFERSON MONTHLY

APRIL 2002

## Contents

### FEATURES

This month, two stories of senior living in vibrant shades of gray:

#### 8 Six Minutes of Louisiana

Reporter Bob Davy, who is still producing both local and national radio features as he nears his eightieth birthday, set off into the Louisiana swamps just after New Year's Day. His aim was to experience the local culture through an Elderhostel trip, and capture it all in sound for Voice of America radio—thereby bringing a small slice of American life to other countries which might only know stereotypes, and which don't have Elderhostel programs. As Eric Alan writes, what he came back with was ten hours of enriching sound, with the challenge to distill it all into one short portrait of a joyful culture.

#### 10 A SOLIR Revolution

For the past nine years, a group of retirees in southern Oregon has been gathering to teach and take classes on nearly every subject imaginable, from Japanese Puppet Theatre to Nuclear Radiation. Southern Oregon Learning in Retirement (SOLIR) has grown steadily, with over five hundred members taking over forty classes this term. Lara Florez writes that there is something much more important at work than just keeping learning going past age fifty-five: the SOLIR model, with its lack of degrees, credentials and hierarchies, offers a form of education which could revolutionize the way we teach and learn.



SOLIR members find community as well as learning.

### COLUMNS

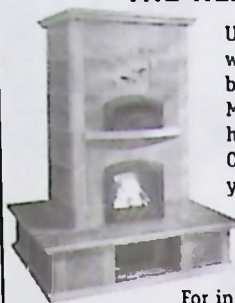
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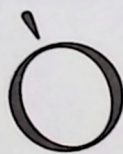
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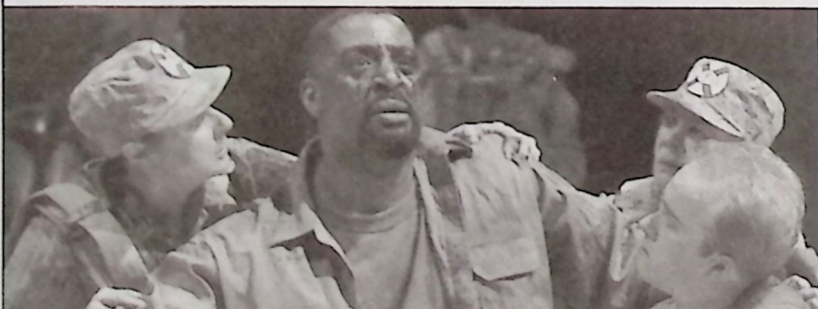
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# TUNED IN

Ronald Kramer

## The FCC: In Search of Principles

Fourteen months ago the Federal Communications Commission (FCC) announced a new proposed policy for deciding which applicant would receive the frequency when more than one noncommercial entity applies for the same noncommercial frequency. The resulting so-called "point system" embodied a number of problems, from JPR's point of view, which the Commission did not redress following a series of public comment periods on the new proposal. In response, JPR and National Public Radio (NPR) appealed the Commission's action to the Court of Appeals. That appeal remains pending while various processes at the FCC are running their course.

A specific subset of the Commission's proposed system, however, sought to address how the FCC would handle the situation when a public broadcaster applies for a frequency which has not been specifically reserved for noncommercial use. Most frequencies above 92 on the FM dial are available for commercial use, although public broadcasters can and do make use of them. (Our Classics and News station in Humboldt County, KNHT, operates on 107.3 FM, for example.) Since the FCC had previously adopted a system in which commercial broadcasters bid for radio frequencies at auction, it was the FCC's proposal that noncommercial broadcasters seeking a commercially available frequency should bid for that frequency against the commercial competition (which caused this part of the Commission's proposal to be referred to as the "auction case"). Along with NPR, JPR objected to that approach. The federal government had previously forbid the FCC from using auctions to award public broadcasting frequencies

because they recognized both that potential noncommercial users of these frequencies didn't have the funds to compete with commercial operators to "purchase" frequencies and because they believed that access to cash was not necessarily a good measure of how well those frequencies would serve communities across America.

“

THE FCC HAS ENTIRELY  
ABANDONED ANY INTEREST IN,  
OR CAPABILITY OF,  
INTERPRETING THE STATUTORY  
STANDARD AGAINST WHICH ALL  
OF ITS DECISIONS LEGALLY  
MUST BE MEASURED.

A point of great importance, which the FCC seems to have entirely ignored in its proposal, was that the entire AM radio band consists of frequencies which are commercial—even though many public radio stations make use of AM frequencies (including JPR). Thus, the FCC's proposal would require that we compete against commercial applicants at auction

for all AM stations—a prospect we believed both unacceptable as well as illegal.

The case was argued before the Court of Appeals last spring and the Court ruled against the FCC late in the summer. The Appeals Court told the FCC that it could not award frequencies for which both commercial and noncommercial applicants were competing by auction and told the FCC to develop another method. In response last month the FCC announced its thinking, which consisted of the following options:

1. Public broadcasters couldn't use commercial (presumably including all AM) frequencies at all.
2. Public broadcasters could use such frequencies only when there was no commercial applicant interested in doing so.
3. Public broadcasters could go through a process of permanently designating a commercially available frequency to be used for noncommercial use and, if no one objected (including commercial broadcasters) the frequency would then

be available for public broadcasting.

Looking at that list I think the appropriate answer is "none of the above."

The FCC has entirely abandoned any interest in, or capability of, interpreting the statutory standard against which all of its decisions legally must be measured, serving the "public interest, convenience and necessity." In commercial broadcasting that abdication of responsibility has led to a system of attempted objective quantification of the public interest. Actions are now based upon numbers rather than any logically developed set of principles designed to evaluate how the public interest will be served. For example, the FCC has adopted standards that allow one licensee to own and operate a large number of radio stations in a given community (and across the nation). The "number" is an abstraction; the Commission has never studied or postulated upon the public interest result of one owner owning 25% vs. 45% of the radio stations in a given community. Seemingly, it picked the number at random.

The FCC's problem in the so-called "auction case" is identically bereft of public interest principle. The FCC apparently either doesn't believe it makes any difference to the public interest whether or not a radio station programs locally or not, offers news and public affairs programs or not, involves the community in the station's decision-making or connects with the community's institutions in a meaningful way. And, apparently, the FCC also holds no view on the public interest result of whether a radio station operates commercially or non-commercially.

Alternately, the FCC just thinks it's too much trouble to try to figure those things out.

Whether we like it or not, the public media increasingly shape our lives. We are currently fighting a war against terrorism which, in part, rests upon the principles that self-determination and freedom of speech are essential principles both for our own nation as well as others. The process we use to determine how the media systems which shape our body politic are important—too important to decide on a paint-by-numbers basis.

The FCC owes the American people a coherent system of standards for deciding how the public is best-served in the use of broadcasting frequencies. Unfortunately, the current FCC doesn't seem to feel that is a very important element of its mission.

Perhaps the Court will. ■

Ronald Kramer is JPR's Executive Director.



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# JEFFERSON ALMANAC

## Pepper Trail

### The Ideology Of Growth

**L**ike just about everybody I know, I'm into personal growth. I have a spiritual path that I'm trying to follow, and my goal is to grow into a better person. At the same time, I'm very much against impersonal growth – the paving over of the planet by sprawling development of every kind. As I contemplate the houses springing up on the Ashland foothills like pale and unappetizing fungi, or drive through the concrete wasteland ringing Medford, I hear the echo of author Edward Abbey's words: "Growth for the sake of growth is the ideology of the cancer cell."

True enough. However, it is an ideology with much broader appeal than that. After all, growth for growth's sake underlies the process of natural selection, the best explanation of relationships at every level of the natural world, from the individual to the population to the species. It is also the first article of faith of capitalism, which of course was what Abbey was really talking about. Capitalism has many critics, but its successes in the sweep of human history can't be denied. And, yes, growth for growth's sake is the personal goal of many gentle souls whose only ambition is to improve themselves.

Lately I have come to think that the ideals driving personal and impersonal growth may not be quite as unrelated as they seem. In both I sense a presumption that growth occurs in isolation, and a denial of the existence of limits. In a world whose limits are becoming painfully clear, what are we – as individuals and as a species – to do with the ideology of growth? How can we come to terms with this unsurpassed strategy for present success – and future failure?

One solution is simply to ignore the future and to deal with failures as they come. This is the way of nature, and given eons of time it works very well. The astonishing and beautiful complexity of life, the elegant adaptations and the intricate interrelationships of species and environments

have all been produced by a process that operates perfectly without a plan and without a notion of the future: that is, by evolution and natural selection. There is, however, a terrible price to be paid. Growth in a limited system (that is, in every system we know) must ultimately end, and the ending is not merciful.

In the early decades of the 20th century, wildlife managers exterminated all the large predators on Arizona's Kaibab Plateau in order to promote deer populations. The number of deer mushroomed from 4,000 to over 100,000 animals in less than 20 years: a highly successful example of growth. The swarming deer then proceeded to destroy the vegetation that sustained them, and the population crashed in a paroxysm of starvation. A visitor to the area wrote "The whole country looked as though a swarm of locusts had swept through it, leaving the range ... torn, gray, stripped, and dying." In nature, limits can be escaped, but not for long.

What does that have to do with us? Some economists (and many politicians) argue that the limits imposed by nature don't apply to humanity; that our unique ability to innovate and to reshape the world set us free from such mundane concerns. For example, in the last 100 years, the global population has almost tripled, placing unprecedented demands on the world's resources. And yet, in that time, the quality of life improved dramatically for most of the world's people, by such measures as infant mortality rates, nutrition, and per capita income. Who's to say such achievements can't continue forever?

We are indeed a most impressive species. This planet has never seen anything quite like us. But as an ecologist, I can no more believe that our ingenuity makes us immune to the limits to growth than that it can repeal the law of gravity. What goes up, must come down. No one knows to what extremes our inventiveness will carry us. Will the human population



grow to 10 billion (projected for around 2050), or even 20 billion (projected for around 2100)? Whatever the figure, an inescapable limit must eventually be reached. And if we grow to the absolute maximum that the biosphere can sustain, then the crash, when it comes, will be truly terrible. The whole planet could be left "torn, gray, stripped, and dying."

To avoid this fate, we must accept not merely the interdependence of life, but its fundamental unity. It is easy to embrace the illusion that humans are an independent species, and that each of us are independent individuals – the illusion that our growth imposes no costs on others. It is as plausible, and as comfortable, as the illusion that the earth is the center of the universe, around which the sun and all the stars revolve. But it is an illusion nonetheless, and a terribly dangerous one. As long as we see our individual selves as independent from all others, and our human species as apart from all others, then we will pursue a doomed dream, the dream that we can reap the rewards of growth and remain immune to its penalties.

Growth for growth's sake produces successful cancers – and dead hosts. It produces breathtaking profits – and devastated environments. It can even produce serene spirits – and isolated souls. But there is an alternative. The human mind is indeed a special gift. Unlike the rest of nature, we have a choice about whether to join the dance of expansion and collapse, growth and crash. We can understand the laws of nature, and we can choose to live within them peacefully. If we fail to do so, our gift will become a curse, allowing us to foresee our fate but not to avert it. In the history of life, such a failure would be perfectly normal. The planet would go on. But for us, for our children or grandchildren, failure to live within nature's limits would mean hardships that we can barely imagine. I have unlimited faith in the power of life. I would like to have unlimited hope for humanity as well. And so from now on, my goal is to *stop* growing, and to start ... being. □

Pepper Trail is a biologist and writer living in Ashland. His collected essays can be found at the website [www.concept-labs.com/pepper](http://www.concept-labs.com/pepper)

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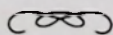
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# JEFFERSON PERSPECTIVE

Les AuCoin

## "Soft" is a Four-Letter Word

As I write this, Congress is close to pulling the plug on one of the shadiest campaign practices in American politics—raising and spending what's known as "soft money."

The American Heritage Dictionary, Fourth Edition, lists lots of meanings for the word, "soft." Most synonyms are benign. But trust me: when it comes to political money, "soft" is truly a four-letter word.

Soft money abuses were never contemplated in the federal Campaign Reform Act of 1974, a bill designed to clean up the stench of Watergate. That law imposed limits on gifts to candidates—one thousand dollars for individual donations, \$5,000 for political action committees, plus it barred candidates from accepting corporate or union funds.

But an exception was made for political parties. They were allowed to accept donations from corporations and unions and wealthy individuals in any amount for "party-building" activities like getting out the vote.

It didn't take long for creative minds to stretch that little exemption into a loophole that turns the 1974 Act on its ear.

Here's how they do it: Let's say Enron decides to donate \$300,000 to George Bush or his congressional rival, Senator Tom Daschle.

"No can do," says the 1974 Act. That would break the limits on contributions to individual candidates and the prohibition on federal representatives taking corporate and union money.

"Oh very well," says the corporation. "Then we'll just give the dough to our favorite candidate's political party"—*wink, wink; nod, nod*.

Under the loophole, the party or one of its committees pockets the three hundred grand, which the law says business and

labor can't spend on candidates. Then the party spends it on the candidate.

It's all perfectly legal, see, because the dough that reaches the candidate is no longer illegal corporate or union money; now it's—ta da!—"party money!"

"Money laundering," you say? Supporters of soft money would say that just shows how unsophisticated you are. They'd prefer a euphemism like, the "Political Money Two-Step" or maybe "Miracle Wash."

In the buildup to the vote on soft money, a lot of Americans called on their representatives to reject the scam. They made it clear that they weren't asking for a lot.

They just wanted to ban one little four-letter word.

Even if soft money is outlawed, unless citizens demand further reforms, U.S. politics will remain mired in a perpetual money chase.

We're talking here about round-the-clock, "24-7" perpetual.

Fund-raising used to start in the second year of a congressman's two-year term. Senators would start cranking up the tree-shaking machines in the fifth year of their six-year terms. Theoretically, House members had at least one year and Senators, four to focus on public issues.

No more. Today it works more like this:

You're a new member of Congress. It's your first day on the job. You've campaigned hard. You've just taken the oath of office. Now you want to dive into the people's business.

Into your office walks your new chief of staff. You tell him about bills you plan to introduce, meetings you want to attend, and important legislation you need to research.

Suddenly, your staff director cuts you off with a dirty little fact of modern political life:

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NOW TAKE A SHOWER.



"Boss," he says, "Your agenda is charming but first you've got to pick up that phone and raise two thousand dollars!" He explains that to be reelected, you must raise at least two grand every single day for the rest of your term. That's approximately what's required today in an average competitive House reelection race.


Welcome to the Capitol. Now take a shower.

In today's political world, money comes before the public's business and no bright lines exist between how one votes and how one raises money. That's why campaign finance reform is easily the most important issue of the decade.

Whenever a cleanup of the system is proposed, every Beltway group with money in hand and influence to buy exerts enormous pressure on members of Congress to block it. The lobbyists live in hope that you and other Americans will remain true to form—that you'll complain about political money but won't demand that your representatives do something about it.

By the time you read this we'll know if this time it was different. After all, the vote was scheduled on the heels of Enron, a company that bought and sold votes like energy contracts.

Enron isn't alone, of course. It simply raised to a higher level what everyone else in Washington has done for too long.

If we're tired of the Enrons of the world taking us to the cleaners, then banning soft money is the first step towards creating a political process that takes the U.S. Capitol off the auction block and prevents us from feeling the need to take a shower. 

Les AuCoin is a retired, nine-term U.S. Congressman from Oregon. He is the Glenn L. Jackson Visiting Professor of Political Science and Business Ethics at Southern Oregon University.

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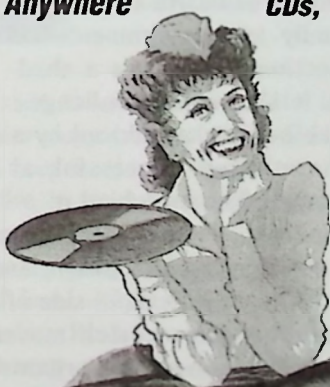
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# Six Minutes of Louisiana

*Can one short radio feature for Voice of America show the world a cultural identity, a joy for living at age eighty, and the richness of Elderhostel experience?*

Article by Eric Alan · Photos by Jeanene O'Brien and Bob Davy

**I**n the media world which looms over all of us, the aging face of America is inescapably reflected. With longer life spans and generational changes in birth patterns, senior citizens' issues are ever more at the center of the societal stage. Given the pressing difficulty of some of the those issues—such as the burdens of health care which fall on family and government—the media reflection of aging is a shadowed one. It shows the challenges, the fear, the heartache induced by a society more often successful at lengthening life than enriching it.

The possibilities of enriching the senior years are quietly present, though; and one reflection of the more hopeful side of aging is the swelling Elderhostel movement. Elderhostel, a non-profit organization founded in the 1970s to provide “learning adventures” for people over 55 years old, now finds over a quarter of a million enrollees annually exploring over ten thousand programs in more than one hundred countries. American seniors are thus popping up all over the globe, finding a richness of experience and a joy in new learning. Old dogs are increasingly learning new tricks, thank you, and truly living more happily and healthily because of it. In the process, they're probably mystifying many people in the cultures in which they're appearing. Who are these groups



ONLY SIX MINUTES,  
TO COMMUNICATE  
A CULTURAL IDENTITY  
AND ITS  
HUMAN MESSAGE  
TO THE WORLD.

of gray-haired adventurers, refusing to be obsolete? Why explore the wild world, still, when resting comfortably on the couch is an option?

JPR senior radio reporter Bob Davy—who regularly produces features for JPR's *Jefferson Daily* news-magazine, and who is approaching his eightieth birthday himself—has chosen the richness of the Elderhostel experience as the subject for a feature for Voice of America (VOA), the worldwide radio network which serves to create an audio portrait of the country to the international community.

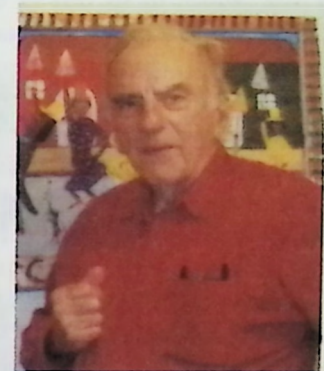
“Especially after the September 11 tragedy,” Davy says, “I thought of something that would help explain this country to the world.” As an active senior, the Elderhostel experience was a natural idea for him in this regard. “Many of these countries that are listening [to VOA] run across Americans there for that [Elderhostel programs]. They wonder, what's it all about? They don't have any-

thing in their country quite like it, apparently.” In connection with this, he first imagined a story about a certain section of our country—and when he settled on which section, it was one far from his Ashland home. “Suddenly I hit on New Orleans because of the rich sounds,” he says, thinking particularly of the musical heritage that includes ragtime, Dixieland and other jazz, Cajun music and much more.





**PREVIOUS PAGE:** A couple teaches Cajun dance as part of an Elderhostel program. **CLOCKWISE FROM FAR LEFT:** Reporter Bob Davy captures music from an old Cajun accordion with new digital equipment; a Cajun fiddler helps preserve traditional music in Lafayette; Davy with a second-line party captured in art behind him; hot jazz (and no air conditioning) in New Orleans' famed Preservation Hall.



**DESPITE THE SOUTH'S REPUTATION FOR RACIAL DIVISION AND DIFFICULTY, DAVY'S SENSE IS MORE ONE OF UNITY IN DIVERSITY.**

Radio is of course a sound-driven medium, with its intimate pictures of imagination created through those sonic textures. The Louisiana culture, with its wild mix of ethnicities and its distinctive culinary traditions, offers many enticing possibilities to share with the world.

Thus, armed only with a small digital mini-disk recorder, one microphone and a pair of headphones—about the only equipment a field reporter needs in the modern age—Davy set off for the bayous just after New Year's Day. He spent a week in Elderhostel classes, exploring Cajun cooking, dancing and music. He also adventured through museums, graveyards and little bayou towns. He reveled in the wildness of New Orleans' famous Bourbon Street and the French Quarter. He sought quieter charm nearby. Through it all, he looked for the answer to one question: What can this communicate to citizens of other countries?

"We do have to stress how immensely successful Elderhostel has been for older people," Davy says. "It gives them something to look forward to, something enriching to do." He mentions seniors he's met who constantly go from

one program to the next to the next, making the learning a lifestyle. Still, in the radio story, he says, "The Elderhostel is just a framework." The deeper story is the culture itself and the desire to still be alive in it; a portrait beyond the ugly stereotypes that reach other shores.

Reporting heightens learning by requiring a heightened sensory awareness and level of participation. Davy notes, "You're constantly learning. It's like a graduate program in everything." Davy chased this heightened awareness through swamps and streets. The result is an overwhelming amount of raw material from which to distill the essence. "My main problem," he says, "is that I have about ten hours of recording, and I haven't begun to cut it down to six minutes." Only six minutes, to communicate a cultural identity and its human message to the world.

The story coalesces through small moments, little bits of life and situation. Primarily, it isn't one of the wild reverie for which New Orleans is famous, either. Davy says, "On Bourbon Street, of course, it's just jumping all the time. But that's not true to the real heart." He found

CONTINUED ON PAGE 31



# A SOLIR Revolution

*In offering a model of continued learning free of degrees, teaching credentials, and traditional expenses and pressures, a group of local senior citizens just may have a life-changing idea for all of us.*

By Lara Florez

Anyone who has ever failed a math test or been rejected from graduate school has wondered what education would be like without its hierarchies. What would the world of academics be like, were it available for a pittance? What if anyone could take any class, regardless of their level of education or financial background? What if anyone could teach any class, regardless of their credentials or degrees? What if learning from those who wished to know could be valued along with learning from those who had already experienced? What would the quest for knowledge look like, unfettered by cost or application rigors? What would learning grow into becoming, without a degree as a final destination?

Higher education is a conundrum in this country. While available to the erstwhile scholar or the debutante, the captain of the football team or the millionaire's child, higher education may be intimidating to those who are not groomed for it from the cradle. It may seem out of reach for those whose family finances are less than extraordinary, or who are past the traditional age of admittance. Often, higher education appears only to be another youthful step to the perceived freedom of graduation or promotion; another four years (give or take) until one can finally step out into the "real" world of the work force. Higher education is considered a necessity for most; yet it is one of the greatest accelerants of early debt among the citizens of our nation. If knowledge is power,



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AS LOVE.

cheap and accessible education is the key to that power. And when the desire for knowledge becomes less about credentials, less a means to an end of money, it becomes a revolution. In the State of Jefferson that revolution is being led by an unlikely group of senior citizens.

They call themselves SOLIR (Southern Oregon Learning in Retirement), and they don't like to jump through hoops. "Seniors can't jump," explains Taylor Gimbel, president of SOLIR. "Our arthritis won't let us."

"We try to keep our processes really simple. We found that our members don't like to go through a lot of steps," continues Char Bowen, who heads up the curriculum committee. This term alone SOLIR

is offering 42 classes to its 515 members, from Japanese Puppet Theatre to Nuclear Radiation, proving its value as a resource for active minds regardless of educational background. For one hundred dollars a year, SOLIR members may enroll in as many classes as they wish, subject to course availability. The instructors are all volunteers, offering classes based on personal experiences, professional credentials, or even as a forum to pursue learning in an area of interest. There are no academic degrees to be earned through standardized testing or subjective grading. SOLIR represents learning in its finest form: as interest, as love. That's all too different from the average student's university experience. This program is taking place right under the noses of Southern Oregon University officials?



"Actually, it was their then-director of Extended Campus Programs, Kevin Talbert, who made a Learning in Retirement (LIR) program possible on this campus," says Aletha Lundblad, SOLIR's one paid employee. Known as the queen, jester, and goddess in turn, Aletha has been the liaison between SOLIR and SOU since 1997. "He [Talbert] gathered the community members and formed several committees that devised the initial budget. SOU provided the classroom and office space free of charge for the first year." That was in 1993, when SOLIR offered nine courses and had a total of one hundred members. Today their membership has reached an astounding 515. "All of our financing comes from our members," Aletha says. "We do offer

Elderhostel and Senior Ventures, which will mean an increasing diversity of opportunities for all three programs. They will be able to share teachers, for one.

Eva came to the Rogue Valley in search of Shakespeare, and found in SOLIR a way to meet new people and pursue her passions. "There are courses on art, theatre, literature. We have a very popular series called 'One Shots' that has been with us since the beginning. It consists of afternoon lectures on Wednesdays, with a new topic explored each week. Then there are specialized classes like the one Arlo Moss teaches. It's called 'World Geography Limited to the Places I've Visited' and he conducts it dressed in bib overalls. We just like to have fun together, while we're learn-

ing. No one cares about anyone's educational background." There are also courses offered that build on the collective memories of SOLIR's members—courses that recall the music of the forties, the humor of television in its infancy, the years following World War II.

Members share their memories as the context of history. "It's really a good time, revisiting those years with people who remember how it used to be," grins Eva.

There are at least two strikingly beautiful, irresistible aspects of SOLIR. The first is that anyone can participate. "You don't have to be of retirement age to join SOLIR. We welcome anyone," says Taylor, "But our classes are only offered Monday through Friday from nine to three—not exactly conducive to the usual work schedule." There are many who don't participate in the conventional work schedule, however: at-home parents, artists, seasonal workers, part-timers, late-timers and others. Many of these may be isolated from intellectual stimulation or personal growth because of their lack of participation in the usual work schedule; SOLIR classes could fill that void. For instance, classes that cheap and not mandatory fill the dreams of parents like me. We crave a place where we can take a break from diapers and drool,

but not be subjected to the traditional maxim that academics are more deserving of time than parenthood. A place where the pressure to succeed comes from within, and the desire to learn is intrinsic, not external.

The second striking aspect of SOLIR is that anyone can teach. "You don't have to be a member, just have a passion," says Char. And, of course, you must offer your class for free. Of the classes offered this spring, seven are to be taught by non-members. "We have everyone from high school non-graduates to people with multiple Ph.D.s teaching these courses. I myself teach an art course. I don't have a background in art, so to speak, but it's always been something I'm interested in. People just need to submit a proposal to the curriculum committee. We have a right to refusal, but we rarely refuse anyone."

Suddenly my previous educational endeavors seem somewhat futile. I was going to spend thousands of dollars for teaching experience, when here is the opportunity to gain that experience free of charge. There is something else about this concept of "free" as well. It's liberating. To exchange ideas, for free! To gain experience, for free! To learn, for free! The best things in life?

Of course, SOLIR provides many other functions for its participants. One key function is that it affords opportunities for networking; it's a great place to meet new friends and even potential mates. "We've had several marriages among SOLIR members over the years," winks Eva. This is a function of common desire, the creation of community. "We are the community. Many of us are involved in volunteer activities outside this organization, SMART [Start Making a Reader Today] reading programs, the Tudor Guild, Friends of the Library, the Rogue Valley Symphony. SOLIR is a natural hub for communication about these outside interests," Eva continues.

SOLIR makes me want to organize. Why should the seniors all have the fun? Perhaps SOU should offer a satellite program, SOLIL (Southern Oregon Learning in Life). We could reorder the system, give everyone the credentials they deserve from their life experience, young or old, rich or poor, conventionally educated or not. Do away with the degrees, the student loan payments, voluntarily enrich each other's lives and have a vested interest in each other's futures. It

CONTINUED ON PAGE 17



PREVIOUS PAGE: SOLIR members enjoying a social challenge. ABOVE: Char Bowen and Taylor Gimbél address new SOLIR members at an orientation meeting.

scholarships, however, for those who cannot afford the fee." SOLIR is run by the members: volunteers who teach the courses, perform office duties, and should they be so inclined, take an elected seat on the Council. The SOLIR Council selects the officers, and this organization illustrates its democratic efficiency in the projects it undertakes. Recent projects include the recent addition of two "smart" classrooms that offer audio and video enhancement, and a recent makeover of the SOLIR complex courtesy of SOU's Physical Plant. "They just adjusted our rent so that we could pay them over time," smiles Aletha.

"The university has been wonderful in their continual cooperation with us," says Eva Robarts, past SOLIR president and current office handyperson. "The membership fees afford us privileges on campus too, use of the library, for example, and a discount at the University bookstore." SOLIR is due to become more closely affiliated with other SOU senior programs like



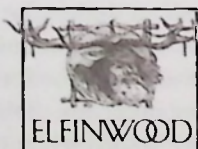
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# NATURE NOTES

Frank Lang

## Henderson

Every spring I have this strange feeling of connection with Louis Henderson, a man that I have never met; a man who died, in fact, when I was just a pup of four. Louis Henderson was born in 1854 and died in 1942. He was a graduate of Cornell University in 1874. He traveled west to teach at Portland High School from 1877 to 1889. He apparently had botanical inclinations, the first connection with me, inclinations that we share. He traveled throughout the west for sixty years botanizing as he went.

He wrote to botanists around the world. He spent field time with many contemporary western botanists: TJ Howell, Wilhelm Suksdorf, Charles Vancouver Piper, Martin Gorman, and others.

In 1889 he came down with typhoid, left teaching, and moved to Olympia, Washington, just a few years before my father was born there, forty-eight years before I was born there. His living in my old home town was my second connection with Louis Henderson.

In 1892 the State of Washington hired Henderson to put together a display of Washington plants and forest products for the Chicago World's Fair. He spent three months there answering questions about the display.

From 1893 until 1911 he was professor of botany at the University of Idaho. In 1900 he spent a sabbatical leave at Harvard University at the same time as Charles Vancouver Piper. I spent a sabbatical leave at Harvard University in 1981, a third connection. He retired from the University of Idaho in 1911 and moved to Hood River. In 1924 he accepted a position as curator of the University of Oregon herbarium.

Louis Henderson somehow managed a free railroad pass. He made good use of it. He traveled to southern Oregon in 1924,

'25, '26, and '30 that I can confirm.

He is commemorated by some 12 species of plants named after him.

This time of year, I am constantly reminded of Louis Henderson. His plants are everywhere in glorious abundance. We have two species in bloom now, Henderson's lambs tongue, a lily, and Henderson's shooting star, a member of the primrose family.

Henderson first discovered the shooting star in 1884 when he and his wife walked from Portland to Cottage Grove. In southern Oregon, the species' bright magenta flowers, turned in-side-out, often carpet our oak woodlands. The lamb's tongue, now nearly finished blooming

at lower elevations, has large lavender flowers above a pair of green, purple mottled leaves. You will still be able to find this plant in bloom at higher elevations.

Later in the spring and early summer we can look for Henderson's stars. It is another member of the lily family with a cluster of creamy yellow flowers with a bluish stripe along the petals, atop a slender stem. Something to look forward to seeing.

There is a fourth connection. The type locality for Henderson's stars is Ashland, Oregon, my current home town.

My advice to you is to get out this weekend, go to Emigrant Lake, Table Rocks, or the Britt property in Jacksonville, admire the wildflowers, and think of Louis Henderson. Be careful though, the poison oak is out and the ticks are hungry.

Dr. Frank Lang is Professor Emeritus of Biology at Southern Oregon University. *Nature Notes* can be heard on Fridays on the *Jefferson Daily*, Saturdays at 8:30am on JPR's Classics & News Service and Sundays at 10am on JPR's Rhythm & News Service.



# Anoushka Shankar

By Maria Kelly

Anoushka Shankar wears the mantle of a profound legacy with apparent grace and ease. Her father is Ravi Shankar, the legendary sitar virtuoso and composer who has been called one of the greatest living legends of world music. One would think his would be daunting shoes to fill, but Anoushka approaches this task with both a reverence and a confidence appropriate to someone who has been playing and studying with him since age nine. Now at age twenty-one, Anoushka Shankar has proven herself to be a unique artist with tremendous talent and an understanding of the great musical tradition of India.

Anoushka is the only artist in the world to be trained completely by her father, first training on a "baby" sitar built especially for her. At age thirteen she made her performing debut in New Delhi, India. That same year, Anoushka entered the recording studio for the first time to play on the father's recording, *In Celebration*. Two years later she helped as conductor with her father and former Beatle, the late George Harrison—who was Ravi's friend and frequent colleague—on the 1997 release, *Chants of India*. In the autumn of 1998 her first solo recording, *Anoushka*, was released to tremendous critical acclaim. Her second album *Anourag* was released in August 2000. Harrison said, "Ravi, to me, he is the music. And it's like that with Anoushka...she is the music."

On her two recordings she performs classical sitar music written and produced by her father. Ravi also performs with Anoushka on *Anourag*'s final track, his first new recording as a performer in years. Anoushka looks forward to playing sitar with other musicians, and in other styles of music. In response to her friends urging her to add a techno beat to her music, she resists and main-




**ANOUSHKA SHANKAR  
WEARS THE MANTLE OF  
A PROFOUND LEGACY  
WITH APPARENT  
GRACE AND EASE.**

tains a sense of humor. For now, she wants to establish herself as a classical musician, which in her own words "is going to take a long time. And then I'll be free to experiment."

In recognition of her artistry and musicianship, the British Parliament presented Anoushka with a House of Commons Shield. She is the youngest and sole female recipient of this high honor. She is also one of the few female instrumental soloists in Indian classical music and is the first woman to perform at the Ramakrishna Center in Calcutta.

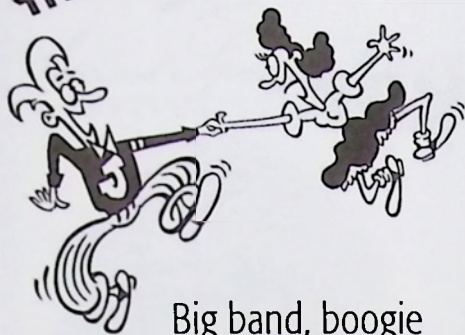
She is also a gifted classical pianist with a wide range of interests. She has been involved with humanitarian and women's issues by raising money for the San Diego AIDS Walk and volunteering at the Domestic Violence Walk. Anoushka also plans to publish a volume of her poetry and donate the proceeds to a women's shelter in India.

In addition to her own concerts, Anoushka continues touring the world with her father's ensemble with performances in Europe, Asia, India and the United States. As written about her in an August 2000 review in the Chicago Tribune of a concert performance, "Anoushka Shankar...is an extremely talented prodigy still finding her voice as a soloist, whereas her famous father has had more than seven decades to develop subtleties of expression and technique. Putting such futile comparisons aside, Anoushka Shankar's Ravinia debut was a virtuoso performance that held the capacity crowd spellbound."

Anoushka Shankar performs the final concert of the 2001-2002 *One World* Performing Arts Series in Ashland at the SOU Music Recital Hall on Friday April 26 at 8pm. Tickets are available at Raider Aid in the SU Building on the SOU campus and by calling the Program Board box office at (541)552-6461. 



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## INSIDE THE BOX

Scott Dewing

### Learning Through Tinkering

My father is a master tinkerer when it comes to all things automotive. My childhood memories are populated with episodes of car jacks and end-wrenches, the smell of oil and brake-fluid, of gashed knuckles and gushing profanity, of entire engines taken apart and strewn upon the garage floor like a haphazard metallic army. Come rain or shine, heat or cold, my father was always tinkering with one of his vehicles. In summer, he wore grease-stained T-shirts and jeans wearing out at the knees; and in winter, a dark blue insulated jumpsuit with bright orange lining. Though his knowledge of all things automotive certainly puts him in the category of "mechanic" I use the word "tinkerer" because there is a fundamental difference between the two. A mechanic fixes, specifically, what's broken. (Though I must point out that I've had some mechanics try and fix things that were not broken, but that was out of the pure intention of lightening up my wallet.) A tinkerer, on the other hand, sometimes fixes what's broken and sometimes breaks what then needs fixing. In short, a tinkerer's work is never done. On the one hand, this assures that my father's borderline obsessive-compulsive automotive habit will be enjoyed for many years to come. On the other hand, this tinkering has lead to some frustrating episodes of things not turning out exactly as planned or expected.

Though my father's tinkering sometimes results in frustration, it is through this process that he has learned everything he has ever learned about automobiles, which has been quite a lot over the past four decades he's been fearlessly tearing into the mechanical guts of every car or truck he has ever owned as well as those of friends and unsuspecting sons who visit for Christmas or Thanksgiving and leave their vehicle unattended in his driveway. The French have a word for this process of learning through tinkering: *bricolage*. The word, according to Merriam-Webster's

Collegiate Dictionary, comes from the French root *bricoler*, which means to "putter" or "tinker" with something. I'm not exactly sure how to correctly pronounce *bricolage* because my knowledge of French starts somewhere around the word *cabernet* and ends with the word *sauvignon*. Like many words in the English language, *bricolage* has been stolen, mutated, and added to the English dictionary with the somewhat nebulous definition of "something made, constructed, or put together of whatever is available."

When I think back over my still developing career in the field of technology, most everything I've ever learned that is of value was learned (and sometimes painfully) through the process of *bricolage*, through tinkering with whatever was available, constructing my knowledge base about computers, technology and networking bit by bit. The knowledgeable colleagues whom I've had the blessed opportunity to work with over the years have all learned their most valuable lessons and skills through *bricolage* as well. Those who learned only from books or technical training have often disappointed me as well as their employers and/or clients. Why is this? Because that type of learning happens in the sterile environment of the classroom and rarely has little to do with what really happens down in the technical trenches. Learning through *bricolage*, on the other hand, not only provides you with an always-developing knowledge base to draw upon, but more importantly you continually hone your ability to boldly go about learning what you don't already know.

We begin learning in life through experimentation and experience with whatever is available. When I was six, I pressed my thumb on a lit car cigarette lighter. In addition to the spiral burn on my thumb, I learned a valuable lesson about glowing red-hot objects. Watch children at play. They are masters of *bricolage*. At some point in our developmental process, however, we fall prey to the mind-numbing



endeavor that is loosely termed "education" in this country. *Bricolage* gives way to academia, to books and sterile labs, to structured curriculum and rote memorization for tests to be taken and passed all in pursuit of an "A" grade. This is not to say that all education has come to this nor that structured learning does not play a role in our overall intellectual development. But for the most part, *bricolage* is killed off sometime early in the educational process and we're trained (some might say brainwashed) into believing that we can only undertake a particular task when we've undergone the proper "technical" training. Tinkering, then, is no longer viewed as a viable method of learning.

If you are beginning to wonder what my father's tinkering with automobiles, the French word *bricolage* and how children learn have to do with computers and more specifically with you, let me get right to the point—everything. If you really want to learn about computers, if you really want to learn how to use them, you need to be willing to engage in some serious *bricolage*. This is not an invitation to be reckless and go do something stupid like randomly delete system files on your computer "just to see what happens." I can guarantee that you will not be pleased with the results of this type of tinkering. What I'm advocating is unfettered and fearless exploration of your computer and how it works and how you can use it as a tool to improve your productivity or creativity or, better yet, *both*. At times, you will be frustrated, and although you may not gash your knuckles like those who practice *bricolage* with cars, you may gush forth some profanity now and then. You may even feel the urge to take a baseball bat or other blunt instrument to your unsuspecting beige computer case. But in the end, if you suppress these urges, if you persevere through the frustrations, the trials and tribulations of learning through *bricolage*, I guarantee you'll learn a thing or two about computers and how to use them. ■

Scott Dewing is an information technology consultant and writer. He lives in Ashland, Oregon where he spends many hours in a cold, unfinished garage engaged in the process of *bricolage* with computers and writing. He would like to thank his father, Cecil Dewing, as well as Larry Francis and Chad Sobotka for their input, albeit unknowingly, for this month's column.



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# Whad'Ya Know?

## All the News that Isn't

The Olympic games went on as planned, but lawyers were seen on the sidelines stretching in skin-tight spandex lawyer suits. Actually the athletes' second-skin translucent snow suits were worn as a security measure so that all could see what they were concealing.

In a related story, the nation's largest airport security firm has been let go after allowing the Olympic torch to pass through fifty airports undetected.

Before a congressional committee, four Enron executives take the 5th, for a total of twenty. May not be any fifth left when Kenneth Lay gets up there. Five fifths should be the whole thing.

Enron CEO Jeff Skilling said he had no idea whatsoever what was going on and still doesn't. I'd hate to be the one to break it to him.

The administration has kept its distance from the whole mess—neither President George W. Bush nor Vice President Dick Cheney see it as a political scandal, according to spokesman Ari Enron. Kay Bailey Enron says that everybody should get off the President's case.

Not so lucky are baseball's Houston Astros, playing in Enron Field. Hopefully this will be the death knell for stadium naming rights. Might need one more really bad one to do it: Hitler Field, perhaps.

Meanwhile, baseball contractions have produced a new set of Twins.

*That's all the news that isn't.*



**12 Noon Saturdays on  
News & Information Service**

## “GLOBE” ON THE SCENE

### Covering the Middle East

As one of the most strategically important and politically volatile regions of the world, the Middle East is a vital part of every U.S. news agenda. Covering it well is dangerous and requires great sensitivity, as documented here in an interview with Richard Engel, Middle East Correspondent for Public Radio International's *The World*, heard each weekday at 2 p.m. on NPR's News & Information service.

**What's a nice boy like you, a Stanford International Studies graduate, doing in a dangerous place like that?**

This is a fascinating region of the world. I decided right after graduating that I wanted to pursue journalism but not in an American hamlet, so I packed up and moved to Cairo.

The region is ancient and diverse, with a lot more going on than the Israeli-Palestinian conflict. While that is, in many respects, the story of the region, it's not the only story of importance or relevance to American listeners.

And yes, it's dangerous, but it's much more interesting to report from a country that's in transition, facing critical points in its history, than from other places on the planet.

**What were you doing before you joined PRI's *The World*?**

I lived in Egypt for several years, covering the Arab world for a variety of news outlets ... CNN, ABC Radio News, *Voice of America*, *USA Today*, a local English-language newspaper, and others.

Most recently, I've been in Israel and the Palestinian Territories, based in Jerusalem and working as head of Palestinian affairs for Agence France Presse (AFP). They're an international news agency, like AP or Reuters.

**Have you found it challenging to shift your focus from Palestinian affairs now that you're reporting for PRI's *The World*?**

Not at all, and that's an important point to make. In this part of the world, you simply

can't cover one side of the conflict without simultaneously covering the other ... not and do it justice.

The two sides are inextricably linked; you can't ignore either. Every time I did a story about the Palestinians, it was "... and their relationship to the Israelis," and every time I did a story about the Israelis, it was "... and their relationship to the Palestinians." They're impossible to separate.

**And there's the rub, isn't it, with things having become even more difficult since Sharon's election.**

Actually, the real shift began before that, right after the last, rather hasty Camp David summit. It left a vacuum, with failed negotiations at the highest levels. Where do you go from there? Back to low-level talks among diplomats?

It appeared to me that the Palestinians made a strategic shift. They weren't getting anywhere with the Oslo Accords, and they saw that the constant pressure Hezbollah had put on Israel resulted in the Israelis withdrawing from southern Lebanon.

So they seemed to shift strategies, and the current uprising began, which brought a harsh response from the Israelis. Sharon's election came as a result of the escalation of violence. I don't think it was really the cause.

The problem now is that the Palestinian Authority isn't in complete control of the situation. I'm afraid it's going to get a lot worse before it gets better. There may be several false starts along the way, partial cease-fires, but I don't think we'll be out of this situation for some time.

**Have you had any near misses or surprises?**

Oh, yes. I covered the Israeli troop withdrawal from south Lebanon for AFP, and in the weeks preceding it, rockets rained down on the area I was in. It was very frightening.



My flak jacket, helmet, and gas mask are *de rigueur*, and the jacket has PRESS emblazoned across the front. I have to be very sensitive to everything around me all the time to protect myself.

But I don't personalize the conflict. I'm just reporting it. They're fighting the classic "moral" battle over the right to exist or to free occupied land – two of the oldest justifications for war.

#### How do you cope with the tension?

It's a challenge. From my house at night, I hear the constant throbbing of tank discharges and rattling machine gun fire. It's hard to unwind.

Truth is, the entire nation is stressed out, psychologically traumatized. The people are so tired of this.

The Israelis are tired of fearing for their lives; they want to feel safe sending the kids to school, riding a bus, going to the theatre. And the Palestinians are completely destabilized ... They want to get back to work, provide for their families. It's a national problem.

#### How does the future look to you?

Again, I think it's going to get worse before it gets better. Leaders on both sides are uncomfortable with one another, and have been since the talks collapsed. This will go on until both sides see that fighting as a way of life is not an acceptable alternative. ■

## SOLIR *From p. 11*

could be a recipe that alters the structure of the world, brewed under little duress in a tiny office filled with silver haired ladies and gents. The evolution of education is truly about life-long learning, not a destination. Perhaps we should all forget the conventional en-lightening methods, and go SOLIR.

SOLIR is located on the Southern Oregon University campus. Interested parties may contact the SOLIR office at (541) 552-6048 for membership information and a schedule of upcoming classes.

SOU Program Board and  
Jefferson Public Radio present

# ONE WORLD

## 2001-2002 PERFORMING ARTS SERIES



## Anoushka Shankar

April 26 • 8pm

SOU Music Recital Hall, Ashland

General Public: \$35

SOU Students/Children (0-12): \$17.50

Sponsored by Ashland Springs Hotel

"Ravi to me, he is the music. And it's like that with Anoushka ... she is the music."

George Harrison

for tickets:

**541-779-3000**

or visit the Craterian box  
office or SOU Raider Aid.

**[www.oneworldseries.org](http://www.oneworldseries.org)**

for ticket info and artist web site links





# PROGRAM GUIDE

*At a Glance*

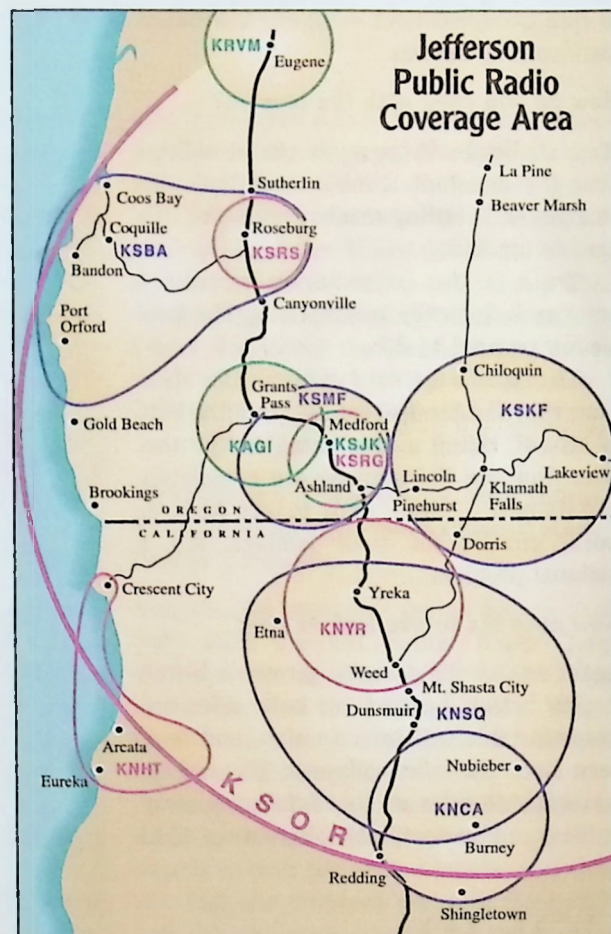
## Specials this month

### *Rhythm & News Service* KSMF/KSBA/KSKF/KNCA/KNSQ

April is another great month of the radio show devoted to exploring the wide musical world of "America's best-loved band," the Grateful Dead. Every Saturday at 8 p.m., tune in for *The Grateful Dead Hour*. On April 13th listen as host David Gans presents an April 1969 recording from the Avalon Ballroom in San Francisco. The program features "Good Morning Little Schoolgirl," "Doin' That Rag" and "That's It for the Other One." Each week, it's a great Saturday evening of music starting at 6 p.m. with *American Rhythm*, then *The Grateful Dead Hour* at 8 p.m., *The Retro Lounge* with Lars & the Nurse at 9 p.m. and *The Blues Show* from 10 p.m. to 2 a.m., all on the Rhythm & News Service.

### *News & Information Service* KSJK / KAGI / KRVM

*Humankind* is a program featuring stories of remarkable people whose dedication helps humanize our society. Each week inspiring people who have found an authentic purpose in life and who have a positive effect on their communities tell their stories. This month on *Humankind* hear about a survey of college-level "service learning," including the tale of a Dartmouth College engineering student who designed and managed to build housing for poor families in Costa Rica. Also, the story of Tracy Gary, an heir to the Pillsbury fortune who decided in her early twenties to donate most of her money to social causes, primarily women's groups, and has since founded 14 non-profits; a powerful audio memoir by Ahmed Kathrada, a long-time jailmate of Nelson Mandela and later member of Parliament, who feels that reconciliation in South Africa requires forgiveness for racial wounds to heal; and a visit with Haley House, a Boston soup kitchen/training program for the homeless, founded in 1966 in the "Catholic worker" tradition of Dorothy Day which seeks to serve the poor by living among them. Tune in Mondays at 1 p.m. on the News & Information Service.



## Volunteer Profile: Julia Anderson



Julia Anderson, an SOU senior majoring in Human Communication, has lately been a part of JPR News Director Lucy Edwards' crew of "newsoids." Working at JPR is a practicum for Julia, but she says, "It also has inspired me to pursue other occupations in the media industry." She says she enjoys working in the JPR atmosphere, where she can be creative and structured at the same time.

Julia hails from the small town of Geyserville, California. That experience, she says, "has given me an openness for other ways of life, and I think that's apparent in my reporting work here at JPR."

### **KSOR** Dial Positions in Translator Communities

Bandon 91.7	Klamath Falls 90.5
Big Bend, CA 91.3	Lakeview 89.5
Brookings 91.1	Langlois, Sixes 91.3
Burney 90.9	LaPine, Beaver Marsh 89.1
Camas Valley 88.7	Lincoln 88.7
Canyonville 91.9	Mt. Shasta, McCloud, Dunsmuir 91.3
Cave Junction 89.5	Merrill, Malin, Tulelake 91.9
Chiloquin 91.7	Port Orford 90.5
Coquille 88.1	Parts of Port Orford, Coquille 91.9
Coos Bay 89.1	Redding 90.9
Etna/Ft. Jones 91.1	Sutherlin, Glide TBA
Gasquet 89.1	Weed 89.5
Gold Beach 91.5	
Grants Pass 88.9	
Happy Camp 91.9	



# CLASSICS & NEWS

KSOR 90.1 FM  
ASHLAND

KSOR dial positions for  
translator communities list-  
ed on previous page

KSRS 91.5 FM  
ROSEBURG

KNYR 91.3 FM  
YREKA

KSRR 88.3 FM  
ASHLAND

KNHT 107.3 FM  
RIO DELL/EUREKA  
CRESCENT CITY 91.1

Monday through Friday		Saturday	Sunday
5:00am	Morning Edition	6:00am	Weekend Edition
7:00am	First Concert	8:00am	Millennium of Music
12:00pm	NPR News	10:30am	St. Paul Sunday
12:06pm	Siskiyou Music Hall	2:00pm	Siskiyou Music Hall
4:00pm	All Things Considered	3:00pm	Indianapolis On the Air
		4:00pm	Car Talk
		5:00pm	All Things Considered
		5:30pm	To the Best of Our Knowledge
		7:00pm	State Farm Music Hall

## Rhythm & News

KSMF 89.1 FM  
ASHLAND  
CAVE JCT. 90.9 FM

KSBA 88.5 FM  
COOS BAY  
PORT ORFORD 89.3 FM  
ROSEBURG 91.9 FM

KSKF 90.9 FM  
KLAMATH FALLS  
CALLAHAN 89.1 FM

KNCA 89.7 FM  
BURNLEY/REDDING

KNSQ 88.1 FM  
MT. SHASTA  
YREKA 89.3 FM

Monday through Friday	Saturday	Sunday
5:00am Morning Edition	6:00am Weekend Edition	6:00am Weekend Edition
9:00am Open Air	10:00am Living on Earth	9:00am Marian McPartland's Piano Jazz
3:00pm All Things Considered	N. CALIFORNIA STATIONS ONLY:	10:00am Jazz Sunday
5:30pm Jefferson Daily	10:30am California Report	2:00pm Rollin' the Blues
6:00pm World Café		3:00pm Le Show
8:00pm Echoes	11:00am Car Talk	4:00pm New Dimensions
10:00pm Late Night Jazz with Bob Parlocha	12:00pm West Coast Live	5:00pm All Things Considered
	2:00pm Afropop Worldwide	6:00pm Folk Show
	3:00pm World Beat Show	9:00pm Thistle & Shamrock
	5:00pm All Things Considered	10:00pm Music from the Hearts of Space
	6:00pm American Rhythm	11:00pm Late Night Jazz with Bob Parlocha
	8:00pm Grateful Dead Hour	
	9:00pm The Retro Lounge	
	10:00pm Blues Show	

## News & Information

KSJK AM 1230  
TALENT

KAGI AM 930  
GRANTS PASS

KRVM AM 1280  
EUGENE

Monday through Friday		Saturday	Sunday
5:00am	BBC World Service	5:00am	BBC World Service
7:00am	Diane Rehm Show	8:00am	Sound Money
8:00am	The Jefferson Exchange with Jeff Golden	9:00am	Studio 360
10:00am	Public Interest	10:00am	West Coast Live
11:00am	Talk of the Nation	12:00pm	Whad'Ya Know
1:00pm	Monday: Humankind	2:00pm	This American Life
	Tuesday: Healing Arts	3:00pm	A Prairie Home Companion with Garrison Keillor
	Wednesday: TBA	5:00pm	Rewind
	Thursday: Word for the Wise and Me & Mario	6:00pm	Fresh Air Weekend
	Friday: Latino USA	7:00pm	Tech Nation
1:30pm	TBA	8:00pm	New Dimensions
2:00pm	The World	9:00pm	BBC World Service
3:00pm	Fresh Air with Terry Gross	11:00pm	World Radio Network

KRVN EUGENE ONLY:	
3:00pm	To The Point
4:00pm The Connection	
6:00pm	Fresh Air (repeat of 3pm broadcast)
KRVN EUGENE ONLY:	
6:00pm	To The Point (repeat of 3pm broadcast)
7:00pm As It Happens	
8:00pm	The Jefferson Exchange with Jeff Golden (repeat of 8am broadcast)
10:00pm	BBC World Service
11:00pm	World Radio Network

KRVN EUGENE ONLY:	
3:00pm	Le Show
4:00pm Zorba Paster on Your Health	
5:00pm	People's Pharmacy
6:00pm	What's on Your Mind?
7:00pm	The Parent's Journal
8:00pm	BBC World Service
11:00pm	World Radio Network



## Jefferson Public Radio E-Mail Directory

To help us provide a fast and focused response to your question or comment please use the e-mail address below that best describes your area of inquiry:

### Programming

e-mail: [lambert@sou.edu](mailto:lambert@sou.edu)

Questions about anything you hear on Jefferson Public Radio, i.e. programs produced by JPR or pieces of music played by one of our hosts. Note that information about programs produced by National Public Radio can be obtained by visiting NPR's program page (<http://www.npr.org/programs>). Also, many national programs aired on JPR have extensive WWW sites which are indexed on the JEFFNET Control Center ([http://www.jeffnet.org/Control\\_Center/pr.html](http://www.jeffnet.org/Control_Center/pr.html)). Also use this address for:

- Questions about programming volunteer opportunities
- Comments about our programming
- For story ideas for our daily newsmagazine, *The Jefferson Daily* send us e-mail at [daily@jeffnet.org](mailto:daily@jeffnet.org)

### Marketing & Development

e-mail: [westhelle@sou.edu](mailto:westhelle@sou.edu)

Inquiries about:

- Becoming a program underwriter
- Making a planned gift to benefit JPR
- Ways to spread the word about JPR
- Questions about advertising in the *Jefferson Monthly*

### Membership / Signal Issues

e-mail: [whitcomb@sou.edu](mailto:whitcomb@sou.edu)

Questions about:

- Becoming a JPR member
- The status of your membership including delivery of any "thank you" gift
- Questions about fundraising volunteer opportunities
- Reports regarding signal outages or problems (please include your town and JPR service in your message)

### Administration

e-mail: [christim@sou.edu](mailto:christim@sou.edu)

General inquiries about JPR:

- Questions about the best way to contact us
- Information about our various stations and services

### Suggestion Box

e-mail: [jeffpr@jeffnet.org](mailto:jeffpr@jeffnet.org)

Ideas for all of us to consider (after all, we do consider all things). Please only use the Suggestion Box for communication which doesn't require a response.

### Jefferson Monthly

e-mail: [ealan@jeffnet.org](mailto:ealan@jeffnet.org)

## PROGRAM GUIDE

# CLASSICS & NEWS SERVICE

KSOR 90.1 FM  
ASHLAND

KSRS 91.5 FM  
ROSEBURG

KNYR 91.3 FM  
YREKA

KSRC 88.3 FM  
ASHLAND

KNHT 107.3 FM  
RIO DELL/EUREKA

## MONDAY-FRIDAY

5:00am-6:50am

### Morning Edition

The latest in-depth international and national news from National Public Radio, with host Bob Edwards.

6:50-7:00am

### JPR Morning News

Includes weather for the region. Hosted by Urban Kohler.

7:00am-Noon

### First Concert

Classical music, with host Kurt Katzmar. Includes: NPR news at 7:01 and 8:01, *Earth and Sky* at 8:35 am, *As It Was* at 9:30, the *Calendar of the Arts* at 9:00 am, and *Composer's Datebook* at 10:00 am.

Noon-12:06pm

### NPR News

12:06pm-4:00pm

### Siskiyou Music Hall

Classical Music, hosted by Eric Teel and Milt Goldman. Includes *As It Was* at 1:00pm and *Earth & Sky* at 3:30pm.

4:00pm-4:30pm

### All Things Considered

The latest news from NPR, with hosts Linda Wertheimer, Robert Siegel, and Noah Adams.

4:30-5:00pm

### The Jefferson Daily

Jefferson Public Radio's weekday magazine, with regional news, interviews, features and commentary. Hosted by Lucy Edwards and the JPR news team.

5:00pm-7:00pm

### All Things Considered

The latest international and national news from NPR.

7:00pm-2:00am

### State Farm Music Hall

Your participating Jackson and Josephine County State Farm Insurance agents bring you classical music every night, with hosts Bob Christiansen, Jeff Esworthy and Brandi Parisi.

## SATURDAYS

6:00am-8:00am

### Weekend Edition

National and international news from NPR, including analysis from NPR's senior news analyst, Daniel Schorr. Scott Simon hosts.

8:00am-10:30am

### First Concert

Classical music to start your weekend. Includes *Nature Notes* with Dr. Frank Lang at 8:30am, *Calendar of the Arts* at 9:00am, and *As It Was* at 9:30am.

10:30am-2:00pm

### The ChevronTexaco Metropolitan Opera

2:00pm-3:00pm

### From the Top

A weekly one-hour series profiling young classical musicians taped before a live audience in major performance centers around the world.

3:00pm-4:00pm

### Siskiyou Music Hall

4:00pm-5:00pm

### All Things Considered

The latest international and national news from NPR.

5:00pm-5:30pm

### Common Ground

5:30pm-7:00pm

### On With The Show

The best of musical theatre from London's West End to Broadway. Hosted by Herman Edel.

7:00pm-2:00am

### State Farm Music Hall

Your participating Jackson and Josephine County State Farm Insurance Agents bring you classical music, with hosts Louise Vahle and Brandi Parisi.

## SUNDAYS

6:00am-9:00am

### Weekend Edition

The latest national and international news from NPR, with host Liane Hansen - and a visit from "The Puzzle Guy."

9:00am-10:00am

### Millennium of Music

Robert Aubry Davis surveys the rich - and largely unknown - treasures of European music up to the time of J.S. Bach.

10:00am-11:00am

### St. Paul Sunday

Exclusive chamber music performances produced for the public radio audience, featuring the world's finest soloists and ensembles. Bill McGlaughlin hosts.

11:00am-2:00pm

### Siskiyou Music Hall

Music from Jefferson Public Radio's classical library. Hosted by Bonnie Rostonovich.

2:00pm-3:00pm

### Indianapolis On the Air

3:00pm-4:00pm

### CarTalk

Click and Clack come to the Classics!

4:00pm-5:00pm

### All Things Considered

The latest news from NPR.

5:00pm-7:00pm

### To the Best of Our Knowledge

Two hours devoted to discussion of the latest issues in politics, culture, economics, science and technology.

7:00pm-2:00am

### State Farm Music Hall

Your participating Jackson and Josephine County State Farm Insurance agents present classical music, with hosts Louis Vahle and Jeff Esworthy.



## FEATURED WORKS

\* indicates April birthday

### First Concert

- Apr 1 M Rachmaninov\*: Piano Sonata No. 2, Op. 36
- Apr 2 T Liszt: *Après une lecture du Dante*
- Apr 3 W Rózsa: Theme and Variations, Op. 29a
- Apr 4 T Stenhammar: *Excelsior!* Op. 13
- Apr 5 F Britten: Simple Symphony, Op. 4
- Apr 8 M Turina: Trio No. 2 in B minor, Op. 76
- Apr 9 T Brahms: Variations on a Theme by Haydn, Op. 56a
- Apr 10 W Beethoven: Quintet for Oboe, Horns, and Bassoon
- Apr 11 T Boëllmann: Piano Trio in G major, Op. 19
- Apr 12 F Querfurth: Concerto for Trumpet, Strings and Continuo
- Apr 15 M Sowash: *Sunny Days*
- Apr 16-23 JPR Spring Membership Drive
- Apr 24 W Berkeley: Serenade for Strings
- Apr 25 T Finzi: *Dies Natalis*
- Apr 26 F Prokofiev\*: Symphony No. 1, "Classical"
- Apr 29 M Reineke: Trio in A major, Op. 264
- Apr 30 T Rossini: Sonata for Strings No. 5

### Siskiyou Music Hall

- Apr 1 M Rachmaninov\*: Piano Concerto No. 3 in D minor, Op. 30
- Apr 2 T Schubert: *Alfonso und Estrella* Harmoniemusik, D.723
- Apr 3 W Paganini: Violin Concerto No. 3 in E Major
- Apr 4 T Godowsky: Piano Sonata in E minor
- Apr 5 F Spohr\*: Violin Concerto No. 1 in A Major, Op. 1
- Apr 8 M Schumann: Symphony No. 2 in C Major, Op. 61
- Apr 9 T Herzogenberg: Piano Quartet in B flat Major, Op. 95
- Apr 10 W Handel: *Water Music*
- Apr 11 T Grechaninov: Symphony No. 2 in A Major, Op. 27 "Pastorale"
- Apr 12 F Glazunov: Symphony No. 2 in F Major, Op. 77 "Pastoral"
- Apr 15 M Mendelssohn: Symphony No. 4, Op. 90 "Italian"
- Apr 16-23 JPR Spring Membership Drive
- Apr 24 W Goldmark: Sonata for Violin & Piano, Op. 25
- Apr 25 T Elgar: *Falstaff* Symphonic Study in C minor, Op. 68
- Apr 26 F Raff: Symphony No. 1 "To the Fatherland", Op. 96
- Apr 29 M Ellington\*: Suite from *The River*
- Apr 30 T Dvorak: Symphony No. 1 in C minor

## HIGHLIGHTS

### The Chevron Texaco Metropolitan Opera

**April 6 • *Falstaff* by Verdi**  
 Conducted by: James Levine  
 Nannetta: Camilla Tilling, Marina Mescheriakova,  
 Stephanie Blythe, Susanne Mentzer, Gregory Turay,  
 Bryn Terfel  
 Dwayne Croft

**April 13 • *Sly* by Ermanno Wolf-Ferrari**  
 Conducted by: Marco Armiliato  
 Maria Guleghina, Plácido Domingo, Juan Pons, John Fanning

**April 20 • *Lulu* by Alban Berg,**  
 Conducted by: James Levine  
 Christine Schäfer, Hanna Schwarz, David Kuebler,  
 Clifton Forbis, James Courtney, Stephen West, Franz Mazura

**April 27 • TBA**

### From the Top

**April 6 • *From the Top*** travels to the Lone Star State with a trip to The Big D. This show features members of The Greater Dallas Youth Orchestra along with talented performers from the surrounding area and far afield.

**April 13 • A trip to Fort Worth** brings a new assembly of local talent to *From the Top*, as well as performers from as far away as Massachusetts. Strings rule the day as *From the Top* presents a guitarist, harpist, cellist and violinist, as well as a pianist.

**April 20 • Fundraising Special**

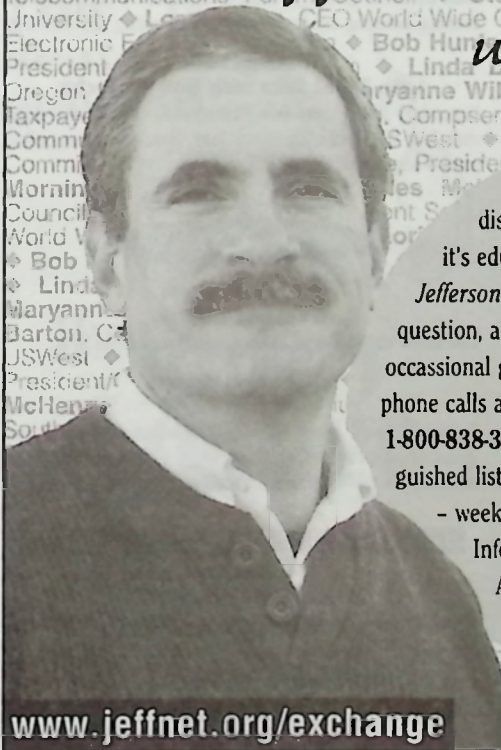
**April 27 • *From the Top*** travels to the basketball capital of America and to one of the great college music departments in the country, for a show featuring special guest, master cellist Janos Starker. Representing the Hoosier State are Indiana University Violin Virtuosi and a young native Bloomington cellist. Also appearing are a harpist from Illinois and a pianist from Washington state.



Maria Guleghina as Dolly in The Metropolitan Opera's production of *Sly*, April 13.

# The Jefferson Exchange

with Jeff Golden



A place where an interesting, insightful, diverse group of people meet to discuss the issues and events of our day. Whether it's education, business, civic affairs or the arts, *The Jefferson Exchange* is a lively spot to share an idea, ask a question, add a measure of common sense or even air an occasional gripe. The Jefferson Exchange welcomes listener phone calls at 552-6782 in the Medford/Ashland area and at 1-800-838-3760 elsewhere. Join Jeff Golden and a distinguished list of community leaders on *The Jefferson Exchange* - weekdays from 8am to 10am on JPR's News & Information Service, AM1230 in Jackson County, AM930 in Josephine County and AM1280 in Lane County. For the guest schedule see our web site at [www.jeffnet.org/exchange](http://www.jeffnet.org/exchange).

[www.jeffnet.org/exchange](http://www.jeffnet.org/exchange)





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## iJPR Program Schedule

All Times Pacific

### Monday through Friday

5:00am-8:00am	Morning Edition
8:00am-10:00am	The Jefferson Exchange
10:00am-3:00pm	Open Air
3:00pm-4:00pm	Fresh Air with Terry Gross
4:00pm-6:00pm	The Connection
6:00pm-8:00pm	The World Café
8:00pm-10:00pm	Echoes
10:00pm-5:00am	Jazz with Bob Parlocha

### Saturday

6:00am-8:00am	Weekend Edition
8:00am-9:00am	Sound Money
9:00am-10:00am	Studio 360
10:00am-12:00pm	West Coast Live
12:00pm-2:00pm	Whad'Ya Know with Michael Feldman
2:00pm-3:00pm	This American Life
3:00pm-5:00pm	The World Beat Show
5:00pm-6:00pm	All Things Considered
6:00pm-8:00pm	American Rhythm
8:00pm-9:00pm	The Grateful Dead Hour
9:00pm-10:00pm	The Retro Lounge
10:00pm-2:00am	The Blues Show
2:00am-6:00am	Jazz with Bob Parlocha

### Sunday

6:00am-8:00am	Weekend Edition
8:00am-10:00am	To the Best of Our Knowledge
10:00am-2:00pm	Jazz Sunday
2:00pm-3:00pm	Rollin' the Blues
3:00pm-4:00pm	Le Show
4:00pm-5:00pm	New Dimensions
5:00pm-6:00pm	All Things Considered
6:00pm-9:00pm	The Folk Show
9:00pm-10:00pm	The Thistle and Shamrock
10:00pm-11:00pm	Music from the Hearts of Space
11:00pm-6:00am	Jazz with Bob Parlocha

# Rhythm & News Service

KSMF 89.1 FM

ASHLAND  
CAVE JCT. 90.9 FM

KSBA 88.5 FM

COOS BAY  
PORT ORFORD 89.3 FM  
ROSEBURG 91.9 FM

KSKF 90.9 FM

KLAMATH FALLS

KNCA 89.7 FM

BURNEY/REDDING

KNSQ 88.1 FM

MT. SHASTA

### MONDAY-FRIDAY

5:00am-9:00am

#### Morning Edition

The latest national and international news from NPR, with host Bob Edwards. Plus local and regional news at 6:50, hosted by Urban Kohler.

9:00am-3:00pm

#### Open Air

An upbeat blend of contemporary jazz, blues, world beat and pop music, hosted by Brad Ranger and Eric Alan. Includes NPR news updates at a minute past each hour and *As It Was* at 1:57pm.

3:00pm-5:30pm

#### All Things Considered

The latest national and international news from NPR, with hosts Linda Wertheimer, Robert Siegel, and Noah Adams.

5:30pm-6:00pm

#### The Jefferson Daily

Jefferson Public Radio's weekday magazine, with regional news, interviews, features and commentary. Hosted by Lucy Edwards and the JPR news team.

6:00pm-8:00pm

#### The World Café

The best in contemporary and alternative music, in-studio performances and dynamic specials, with David Dye.

8:00pm-10:00pm

#### Echoes

John Diliberto blends exciting contemporary music into an evening listening experience both challenging and relaxing.

10:00pm-2:00am

#### Late Night Jazz with Bob Parlocha

Legendary jazz expert Bob Parlocha signs off the evening with four hours of mainstream jazz. (Jazz continues online until 5 a.m. on iJPR only.)

### SATURDAYS

6:00am-10:00am

#### Weekend Edition

The latest national and international news from NPR.

10:00am-11:00am

#### Living on Earth

Steve Curwood hosts a weekly environmental news and information program which includes interviews and commentary on a broad range of ecological issues.

### NORTHERN CALIFORNIA ONLY:

10:30am

#### California Report

A weekly survey of California news, produced by KQED, San Francisco.

11:00-Noon

#### Car Talk

Click & Clack, the Tappet Bros., also known as Tom and Ray

Maglizzo, mix excellent automotive advice with their own brand of offbeat humor. Is it possible to skin your knuckles and laugh at the same time?

Noon-2:00pm

#### West Coast Live

From San Francisco, host Sedge Thomson puts together this eclectic weekly variety show, with musicians, writers, actors, and lots of surprises. Don't dare turn your radio off after *CarTalk*!

2:00pm-3:00pm

#### AfroPop Worldwide

One of the benefits of the shrinking world is the availability of new and exciting forms of music. African broadcaster Georges Collinet brings you the latest pop music from Africa, the Caribbean, South America and the Middle East.

3:00pm-5:00pm

#### The World Beat Show

Afropop, reggae, calypso, soca, salsa, and many other kinds of upbeat world music.

5:00pm-6:00pm

#### All Things Considered

The latest national and international news from NPR.

6:00pm-8:00pm

#### American Rhythm

Craig Faulkner spins two hours of R&B favorites to start your Saturday night.

8:00pm-9:00pm

#### The Grateful Dead Hour

David Gans with a weekly tour through the nearly endless archives of concert recordings by the legendary band.

9:00pm-10:00pm

#### The Retro Lounge

Lars & The Nurse present rocking musical oddities, rarities, and obscurities from the last century. Old favorites you've never heard before? Is it *deja vu*? Or what?

10:00pm-2:00am

#### The Blues Show

### SUNDAYS

6:00am-9:00am

#### Weekend Edition

The latest national and international news from NPR, with host Liane Hansen - and a visit from "The Puzzle Guy."

9:00am-10:00am

#### Marian McPartland's Piano Jazz

Marian McPartland chats and performs with some of jazz's greats.

10:00am-2:00pm

#### Jazz Sunday

Host George Ewart explores the contemporary jazz world and its debt to the past.

2:00pm-3:00pm

#### Rollin' the Blues

Rick Larsen presents an hour of contemporary and traditional blues.



3:00pm-4:00pm

### Le Show

Actor and satirist Harry Shearer (one of the creators of the spoof band "Spinal Tap") creates this weekly mix of music and very biting satire.

4:00pm-5:00pm

### New Dimensions

This weekly interview series focuses on thinkers on the leading edge of change. Michael and Justine Toms host.

5:00pm-6:00pm

### All Things Considered

The latest national and international news from NPR.

6:00pm-9:00pm

### The Folk Show

Frances Ouyung and Keri Green bring you the best in contemporary folk music.

9:00pm-10:00pm

### The Thistle and Shamrock

Fiona Ritchie's weekly survey of Celtic music from Ireland, Scotland and Brittany.

10:00pm-11:00pm

### Music from the Hearts of Space

Contemporary, meditative "space music" hosted by Stephen Hill.

11:00pm-2:00am

### Late Night Jazz with Bob Parlocha

## HIGHLIGHTS

### Marian McPartland's Piano Jazz

#### April 7 • Rachel Z

Pianist and composer Rachel Z celebrates the artistic contributions of women. Her percussive yet lyrical approach enhances her quicksilver technique. She performs her own "Gently Sleeps the Pear Tree" and then switches gears, as she and McPartland perform "All the Things You Are."

#### April 14 • Chick Corea

As composer, pianist, bandleader, and eleven-time Grammy winner, Chick Corea has been a major force in music for nearly forty years. Whether fronting his Akoustic or Elektric Band, his improvisations and his sense of fun are always inventive. He solos on "Monk's Mood" and then joins McPartland for an evocative version of his legendary "Spain."

#### April 21 • Fundraising Special

#### April 28 • Holly Hofmann

Classically trained flutist Holly Hofmann was influenced by her father, a jazz guitarist. At age five, she chose the flute because she could carry it to play music with him. Now she takes this instrument, not often associated with jazz, and makes it her own. Bassist Darek Oles joins Marian and Holly to perform "You and the Night and the Music."

### New Dimensions

April 7 • A Time For Choices Part 4: The Media is the Message

April 14 • TBA

March 21 • Fundraising Special

April 28 • The Ecstatic Soul/Jelaluddin Rumi: His Life And Poetry With Coleman Barks

### The Thistle & Shamrock

#### April 7 • Roses & Thorns

If you're looking for proof that the road to true love never runs smoothly, look no further than traditional ballads. Armor plate your heart, then tune in for

an hour of weepy love songs and tales of survival from romantic disaster, with Mary Black, Niamh Parsons and more.

#### April 14 • Spring In The Airs

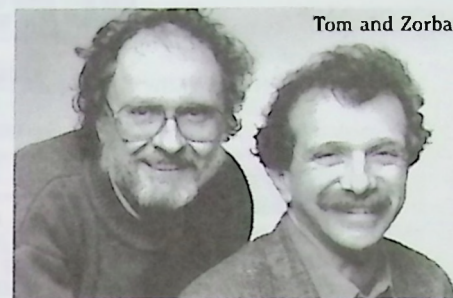
For Ossian, Joe McKenna, La Lugh, and Liz Carroll, spring is certainly in the air, as well as jigs, reels, and songs. Join us for a scent of the season.

#### April 21 • Fundraising Special

#### April 28 • Last of the Irish Bards

Turlough O'Carolan was born in 1670, and lived in a time when the old structures in Irish society were dying and new ones imposed. He adapted his traditional music influences with the baroque style popular in the Europe of his era, which gave him a unique voice as a composer. As a result, Carolan's music is still very much alive today. Hear The Chieftains, Robin Bullock, Planxty, and Abby Newton with the legacy of Ireland's last true bard.

## A "Heart Healthy" recipe from



Tom and Zorba

## Zorba Paster ON YOUR HEALTH

Don't miss your weekly "house call" with family physician Dr. Zorba Paster on *Zorba Paster on Your Health*, Sundays at 4pm on JPR's *News & Information Service*. Dr. Paster puts health, nutrition and fitness news into perspective, answers callers' medical questions, and shares tips for healthy living.

If you have a health question for Dr. Paster, call 1-800-462-7413.

## SWEET POTATO APPLE CASSEROLE

(Makes 6-8 Servings)  
from Juarez, Mexico listener Lavonnie Robinson

6 med sweet potatoes, cooked & sliced  
6 golden delicious green apples, sliced  
1 cup orange juice  
1 cup sugar  
1 tbsps margarine  
dash of salt  
2 tbsps cornstarch  
1 tbsps cinnamon

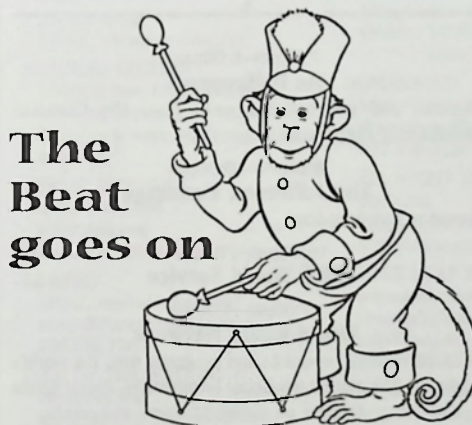
Preheat oven at 350 degrees. In 9"x13" glass dish, place potatoes and apples and set aside.

In medium saucepan, combine orange juice, sugar, margarine, salt and cornstarch and bring to boil. Pour mixture over potatoes and apples and sprinkle with cinnamon. Bake for 30 minutes and serve warm.

### Nutritional Analysis:

Calories 18% (360 cal)  
Protein 6% (2.87 g)  
Total Fat 4% (2.7 g)  
Saturated Fat 2% (0.5 g)  
Calories from Protein: 3%,  
Carbohydrate: 90%, Fat: 7%

Bon Appetit & Stay Well!



The  
Beat  
goes on

## The Retro Lounge

with Lars & The Nurse

SATURDAYS  
AT 9 PM

Rhythm & News

retrolounge@home.com



# News & Information Service

**KSJK AM 1230**  
TALENT

**KAGI AM 930**  
GRANTS PASS

**KRVM AM 1280**  
EUGENE

## MONDAY-FRIDAY

5:00am-7:00am

### BBC World Service

News and features from the British Broadcasting Service.

7:00am-8:00am

### The Diane Rehm Show

Thought-provoking interviews and discussions with major newsmakers are a hallmark of this program.

8:00am-10:00am

### The Jefferson Exchange

Jeff Golden hosts this live call-in program devoted to current events in the State of Jefferson.

10:00am-11:00a.m.

### Public Interest

A lively call-in program featuring distinguished guests from the world of science, politics, literature, sports and the arts.

11:00am-1:00pm

### Talk of the Nation

NPR's daily nationwide call-in program, hosted by Neal Conan with Ira Flatow sitting in on Science Fridays.

## 1:00PM-1:30PM

MONDAY

### Humankind

Profiles of inspiring people who have found an authentic purpose in life and who have a positive effect on their communities.

TUESDAY

### Healing Arts

Jefferson Public Radio's Colleen Pyke hosts this weekly interview program dealing with health and healing.

WEDNESDAY

TBA

THURSDAY

### Word for the Wise

Host Kathleen Taylor opens the books on one of America's favorite topics—our language, in this two-minute glimpse into the intriguing world of words.

### Me and Mario

Mario Cuomo, former governor of New York and political scientist Dr. Alan Chartock bring listeners a special blend of political repartee, good humor, and serious discussion.

FRIDAY

### Latino USA

A weekly journal of Latino news and culture (in English).

1:30pm-2:00pm

TBA

2:00pm-3:00pm

### The World

The first global news magazine developed specifically for an American audience brings you a daily perspective on events, people, politics and culture in our rapidly shrinking world. Co-produced by PRI, the BBC, and WGBH in Boston.

3:00pm-4:00pm

### Fresh Air with Terry Gross

A daily interview and features program looking at contemporary arts and issues. A unique host who allows guests to shine interviews people with specialties as diverse as literature and economics.

## KRVM EUGENE ONLY:

3:00pm-4:00pm

### To The Point

A fast-paced, news-based program that focuses on the hot-button national issues of the day. Hosted by award-winning journalist Warren Olney.

4:00pm-6:00pm

### The Connection

An engaging two hours of talk & interviews on events and ideas that challenge listeners. Hosted by Dick Gordon.

6:00pm-7:00pm

### Fresh Air with Terry Gross

Repeat of 3pm broadcast.

## KRVM EUGENE ONLY:

6:00pm-7:00pm

### To The Point

Repeat of 3pm broadcast.

7:00pm-8:00pm

### As It Happens

National and international news from the Canadian Broadcasting Corporation.

8:00pm-10:00pm

### The Jefferson Exchange

Repeat of 8am broadcast.

10:00pm-11:00pm

### BBC World Service

11:00pm-1:00am

### World Radio Network

WRN carries live newscasts and programs from the world's leading public and international broadcasters, giving access to a global perspective on the world's news and events.

## SATURDAYS

5:00am-8:00am

### BBC World Service

8:00am-9:00am

### Sound Money

Chris Farrell hosts this weekly program of financial advice.

9:00am-10:00am

### Studio 360

Hosted by novelist and journalist Kurt Andersen, Studio 360 explores art's creative influence and transformative power in everyday life through richly textured stories and insightful conversation about everything from opera to comic books.

10:00am-12:00pm

### West Coast Live

From San Francisco, host Sedge Thomson puts together this

eclectic weekly variety show, with musicians, writers, actors, and lots of surprises.

12:00pm-2:00pm

### Whad'Ya Know with Michael Feldman

*Whad'Ya Know* is a two-hour comedy/quiz/interview show that is dynamic, varied, and thoroughly entertaining. Host and quiz-master Michael Feldman invites contestants to answer questions drawn from his seemingly limitless store of insignificant information. Regular program elements include the "Whad'Ya Know Quiz," "All the News That Isn't," "Thanks for the Memos," and "Town of the Week."

2:00pm-3:00pm

### This American Life

Hosted by talented producer Ira Glass, *This American Life* documents and describes contemporary America through exploring a weekly theme. The program uses a mix of radio monologues, mini-documentaries, "found tape," and unusual music.

3:00pm-5:00pm

### A Prairie Home Companion with Garrison Keillor

A showcase for original, unforgettable comedy by America's foremost humorist, with sound effects by wizard Tom Keith and music by guests like Lyle Lovett, Emmylou Harris, Joel Gray and Chet Atkins. This two-hour program plays to sold-out audiences, broadcasts live nationally from St. Paul, New York and cities and towns across the country. The "News from Lake Wobegon" is always a high point of the program.

5:00pm-6:00pm

### Rewind

A not-so-serious look back at the news of the week. A mix of lively chat, sketch comedy and interviews, hosted by radio's newest comedic talent, Bill Radke.

6:00pm-7:00pm

### Fresh Air Weekend

7:00pm-8:00pm

### Tech Nation

8:00pm-9:00pm

### New Dimensions

9:00pm-11:00pm

### BBC World Service

11:00pm-1:00am

### World Radio Network

## SUNDAYS

5:00am-8:00am

### BBC World Service

8:00am-10:00am

### To the Best of Our Knowledge

Interviews and features about contemporary political, economic and cultural issues, produced by Wisconsin Public Radio.

10:00am-11:00pm

### Studio 360

11:00am-12:00pm

### Sound Money

Repeat of Saturday's broadcast.

12:00pm-2:00pm

### A Prairie Home Companion

Repeat of Saturday's broadcast.



2:00pm-3:00pm  
**This American Life**

Repeat of Saturday's broadcast.

3:00pm-4:00pm  
**Rewind**

Repeat of Saturday's broadcast.

**KRVM EUGENE ONLY:**

3:00pm-4:00pm  
**Le Show**

Actor and satirist Harry Shearer (one of the creators of the spoof band "Spinal Tap") creates this weekly mix of music and very biting satire.

4:00pm-5:00pm

**Zorba Paster on Your Health**

Family practitioner Zorba Paster, MD, hosts this live national call-in about your personal health.

5:00pm-6:00pm  
**People's Pharmacy**

6:00pm-7:00pm  
**What's On Your Mind**

A program which explores the human mind, hosted by Dr. Linda Austin.

7:00pm-8:00pm  
**The Parent's Journal**

Parenting today is tougher than ever. On this weekly program, host Bobbi Connor interviews experts in education, medicine, and child development for helpful advice to parents.

8:00pm-11:00pm  
**BBC World Service**

11:00pm-1:00am  
**World Radio Network**

**Keep informed!**

# Jefferson Daily

Listen to the **Jefferson Daily**  
*Regional news*  
*Commentaries*  
*In-depth interviews*  
*Feature stories*

With News Director Lucy Edwards  
and the Jefferson Daily news team

4:30pm Monday-Friday  
**CLASSICS & NEWS**

5:30pm Monday-Friday  
**Rhythm & News**

## Program Producer Directory

### NATIONAL PUBLIC RADIO

635 Massachusetts Ave. NW  
Washington DC 20001

Audience Services:  
(202) 513-3232

Tapes and Transcripts:

Toll-free Number:

877-NPR TEXT

(877-677-8398)

<http://www.npr.org/>

### ALL THINGS CONSIDERED

1-877-677-8398

atc@npr.org

[www.npr.org/programs/atc/](http://www.npr.org/programs/atc/)

### CAR TALK

1-888-CAR-TALK

<http://cartalk.cars.com/>

### DIANE REHM SHOW

Call-in line: 1-800-433-8850

drehm@wamu.org

<http://www.wamu.org/rehm.html>

### FRESH AIR

Tapes, transcripts 1-877-213-7374

freshair@whyy.org

<http://whyy.org/freshair/>

### LATINO USA

(512) 471-1817

<http://www.latinousa.org/>

### LIVING ON EARTH

1-800-218-9988

loe@npr.org

<http://www.loe.org/>

### MARIAN McPARTLAND'S

PIANO JAZZ

(803) 737-3412

pj@sctv.org

<http://www.scern.org/pj/>

### MORNING EDITION

Listener line: (202) 842-5044

morning@npr.org

<http://www.npr.org/programs/morning/>

### PUBLIC INTEREST

1-202-885-1200

pi@wamu.org

<http://www.wamu.org/pi/>

### REWIND

<http://rewind.kuow.org/>

[rewind@u.washington.edu](mailto:rewind@u.washington.edu)

206.685.7963

### TALK OF THE NATION

totn@npr.org

[www.npr.org/programs/totn/](http://www.npr.org/programs/totn/)

### TALK OF THE NATION

SCIENCE FRIDAY

scifri@npr.org

[www.npr.org/programs/scifri/](http://www.npr.org/programs/scifri/)

### THISTLE & SHAMROCK

[www.npr.org/programs/thistle/](http://www.npr.org/programs/thistle/)

### WEEKEND ALL THINGS

CONSIDERED

watc@npr.org

[www.npr.org/programs/watc/](http://www.npr.org/programs/watc/)

### WEEKEND EDITION SATURDAY

wesat@npr.org

[www.npr.org/programs/wesat/](http://www.npr.org/programs/wesat/)

### WEEKEND EDITION SUNDAY

wesun@npr.org

puzzle@npr.org

[www.npr.org/programs/wesun/](http://www.npr.org/programs/wesun/)

### WEEKLY EDITION

weed@npr.org puzzle@npr.org

[www.npr.org/programs/weed/](http://www.npr.org/programs/weed/)

### WORLD RADIO NETWORK

Wyvil Court, 10 Wyvil Road

London, UK SW8 2TG

(617) 436-9024 • [mail@wrn.org](mailto:mail@wrn.org)

[www.wrn.org/WRNfromNPR.html](http://www.wrn.org/WRNfromNPR.html)

### PUBLIC RADIO INTERNATIONAL

100 North Sixth St., Suite 900A,

Minneapolis MN 55403

(612) 338-5000

<http://www.pri.org/>

### A PRAIRIE HOME COMPANION

phc@mpr.org

<http://phc.mpr.org/>

### AFROPOP WORLDWIDE

afropop@aol.com

<http://www.afropop.org/>

### AS IT HAPPENS

<http://www.radio.cbc.ca/programs/asithappens/aih.html>

### BBC WORLD SERVICE

<http://www.bbc.co.uk/home/today/index.shtml>

### THE CONNECTION

Tapes 1-800-909-9287

[connection@wbur.bu.edu](mailto:connection@wbur.bu.edu)

[www.wbur.org/con\\_00.html](http://www.wbur.org/con_00.html)

### FROM THE TOP

fttradio@aol.com

<http://www.fromthetop.net/>

### ECHOES

(215) 458-1110

echoes@echoes.org

<http://www.echoes.org/>

Orders: 1-800-321-ECHO

[echodisc.com](http://echodisc.com)

### HUMANKIND

<http://www.humanmedia.org/>

[dfreudberg@humanmedia.org](mailto:dfreudberg@humanmedia.org)

617-489-5130

### LATE NIGHT JAZZ with Bob

Parlocha

1-773-279-2000

<http://www.wfmt.com>

### LOOSE LEAF BOOK COMPANY

[www.looseleafbookcompany.com/](http://www.looseleafbookcompany.com/)

[thisweek/live/main.html](http://thisweek/live/main.html)

[info@looseleafbookcompany.org](mailto:info@looseleafbookcompany.org)

1-877-535-5522

### ST. PAUL SUNDAY

<http://sunday.mpr.org/>

### SOUND MONEY

money@mpr.org

<http://money.mpr.org/>

### STUDIO 360

[www.wnyc.org/new/Studio360/](http://www.wnyc.org/new/Studio360/)

[studio360letters@hotmail.com](mailto:studio360letters@hotmail.com)

### THE WORLD

[webmaster@world.wgbh.org](mailto:webmaster@world.wgbh.org)

<http://www.theworld.org/>

### THIS AMERICAN LIFE

312-832-3380

[radio@well.com](mailto:radio@well.com)

[www.kcrw.org/c/tamlife/index.html](http://www.kcrw.org/c/tamlife/index.html)

### TO THE BEST OF OUR

KNOWLEDGE

Orders 1-800-747-7444

[fleming@vilas.uwex.edu](mailto:fleming@vilas.uwex.edu)

<http://www.wpr.org/book/>

### TO THE POINT

[www.moretothepoint.com](http://www.moretothepoint.com)

### WHAD'YA KNOW?

1-800-942-5669

[whadyaknow@vilas.uwex.edu](mailto:whadyaknow@vilas.uwex.edu)

<http://www.notmuch.com/>

### WORLD CAFE

WXPXN (215) 898-6677

[http://www.xpn.org/sections/world\\_cafe.html](http://www.xpn.org/sections/world_cafe.html)

### WRITER'S ALMANAC

<http://almanac.mpr.org/>

### ZORBA PASTER ON YOUR

HEALTH

1-800-462-7413

<http://www.wpr.org/zorba/zorba.html>

[zorba.html](http://www.wpr.org/zorba/zorba.html)

## INDEPENDENT PRODUCERS

### EARTH & SKY

P.O. Box 2203, Austin, TX 78768

(512) 477-4441 •

[people@earthsky.com](mailto:people@earthsky.com)

<http://www.earthsky.com>

### GRATEFUL DEAD HOUR

Truth & Fun, Inc.

484 Lake Park Ave., #102

Oakland, CA 94610

[tnf@well.com](mailto:tnf@well.com)

<http://www.trufun.com/>

[gdhour.html](http://gdhour.html)

### ME & MARIO

WAMC NE Public Radio

318 Central Ave.

Albany NY 12206-6600

CDs & Tapes 1-800-323-9262

[wamc.org](http://wamc.org)

### MUSIC FROM THE

HEARTS OF SPACE

PO Box 31321,

San Francisco CA 94131

(415) 242-8888 • [info@hos.com](mailto:info@hos.com)

<http://www.hos.com/>

### MILLENNIUM OF MUSIC

WETA-FM

PO Box 2626,

Washington DC 20006

1-800-491-8863

[jcrowford@wclv.com](mailto:jcrowford@wclv.com)

<http://www.wclv.com/mofm.html>

### NEW DIMENSIONS RADIO

PO Box 569,

Ukiah CA 95482

(707) 468-9830

1-800-935-8273

[css@pacific.net](mailto:css@pacific.net)

<http://www.newdimensions.org/>

### PACIFICA NEWS NETWORK

1-818-506-1077

[ppspacific@pacifica.org](mailto:ppspacific@pacifica.org)

<http://www.pacifica.org/>

[programs/pnn/index.html](http://programs/pnn/index.html)

### THE PARENTS JOURNAL

[information@parentsjournal.com](mailto:information@parentsjournal.com)

<http://www.parentsjournal.com/>

### WEST COAST LIVE

915 Cole St., Suite 124

San Francisco CA 94117

(415) 664-9500

<http://www.wcl.org>

### WHAT'S ON YOUR MIND

[Hustedkh@musc.edu](mailto:Hustedkh@musc.edu)



# Program Underwriter Directory

Jefferson Public Radio gratefully recognizes the many businesses and individuals who make our programming possible through program underwriting. Please patronize their businesses and let them know you appreciate their support for JPR.

## ALTERNATIVE ENERGY

**Electron Connection**  
Hornbrook, CA · 1-800-945-7587  
**Energy Outfitters**  
Grants Pass, OR · (800) GOSOLAR  
**Helio Electric**  
Redding, CA (530)243-3852

## ANIMAL DAY CARE

**K9 Playtime**  
Medford, OR (541)773-2333

## ARCHITECTURE & CONSTRUCTION

**Archard & Dresner**  
Ashland, OR (541)482-8856  
**Merrick & Gant General Contractors**  
Ashland, OR · (541) 601-0529  
**Rainbow Valley Design & Construction**  
Eugene, OR · (541)342-1871  
**Weldon & Sons Building & Remodeling**  
Coos Bay, OR · (541)267-2690

## AUTOMOTIVE

**Mike Drake's Alignment & Brakes**  
Medford, OR · (541) 618-8783  
**Ed's Tire Factory**  
Medford, OR · (541) 779-3421  
**Franklin Auto Parts**  
Redding, CA · (530) 223-1561  
**Henry's Foreign Automotive Service**  
Phoenix, OR · (541) 535-1775  
**Lithia Dodge Chrysler Jeep**  
Medford, OR · (541) 776-6490  
**Moe's Super Lube**  
Coos Bay, OR · (541) 269-5323  
North Bend, OR · (541) 756-7218  
**NAPA Auto Parts**  
Serving Shasta & Siskiyou Counties  
**Sheppard Motors**  
Eugene, OR · (541)343-8811  
**Wayne's Garage**  
Eugene, OR · (541)342-3941

## BEAUTY / SPAS

**Ashland Springs Spa & Boutique**  
Ashland, OR · (541) 552-0144  
**Shelly Forest Hair Design**  
Ashland, OR · (541) 482-8564  
**Nira Natural Skin & Body Care Center**  
Ashland, OR · (541) 482-NIRA

## BOOKS & MUSIC

**Berliner's Cornucopia**  
Eureka, CA · (707)444-2378  
**The Book Store**  
Yreka · (530) 842-2125  
**Music Coop**  
Ashland, OR · (541) 482-3115  
**Off the Record CD's & Tapes**  
North Bend, OR · (541) 751-0301  
**Soundpeace**  
Ashland, OR · (541) 482-3633  
**Winter River Books & Gallery**  
Bandon, OR · (541) 347-4111  
**Village Books**  
Mt. Shasta, CA · (530) 926-1678

**Village Books Medford**  
Medford, OR · (541) 779-7576

## BUSINESS/INTERNET SERVICES

**299e.net**  
Redding, CA (530)337-6395  
**Coastal Business Systems**  
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# Artscene

## ROGUE VALLEY

### Theater

◆ The Oregon Shakespeare Festival, the nation's oldest and largest rotating repertory theatre, presents its 2002 Season of eleven plays in three theatres. Performances at the New Theatre: William Shakespeare's *Macbeth* (through Nov. 3); *Handler* by Robert Schenkkan (Apr. 3–June 30); and *Playboy of the West Indies* by Mustapha Matura (July 9–Nov. 3). In the Angus Bowmer Theatre: *Idiot's Delight* by Robert E. Sherwood (through July 14); William Shakespeare's *Julius Caesar* (through Nov. 3); *Noises Off* by Michael Frayn (through Nov. 2); *Who's Afraid of Virginia Woolf?* by Edward Albee (Apr. 24–Nov. 3); and *Saturday, Sunday, Monday* by Eduardo de Filippo (July 31–Nov. 2). On the Elizabethan stage: William Shakespeare's *The Winter's Tale* (June 11–Oct. 11); *Titus Andronicus* (June 12–Oct. 12); and *As You Like It* (June 13–Oct. 13). The festival also offers The Green Show in the Courtyard (June 11–Oct. 13); The Feast of Will (June 21); The Daedalus Project (Aug. 19); as well as a number of lectures, backstage tours, concerts, and park talks. (541)482-4331

◆ Oregon Cabaret Theatre presents *Cupid and Psyche* through May 26. Greek mythology is served up with a contemporary attitude in this funny and romantic new musical by Sean Hartley and Jihan Kim. Performances Thurs.–Mon. 8pm and Sun. brunch matinees 1pm. Tickets are \$17/\$23. (541)488-2902

◆ Actors' Theatre in Talent presents *The Children's Hour* by Lillian Hellman Apr. 4 through May 5 at 8pm and Sun. matinees at 2pm with Previews Apr. 2 and 3. The close friendship between two teachers in a boarding school for girls, a malicious student, and rumors of unusual love set the stage for this drama. (541)535-5250

◆ Craterian Ginger Rogers Theater presents Mark Twain's *The Diaries of Adam & Eve* on Sun. Apr. 14 at 7pm. David Birney and Clarinda Ross perform in this satiric fable, which refashions the biblical tale of Adam and Eve as the world's first love story. Tickets are \$28–\$15. (541)779-3000

### Music

◆ Craterian Ginger Rogers Theater presents the Celtic music group Cherish the Ladies on Fri. Apr. 5 at 8pm. Tickets are \$25–\$12. (541)779-3000

◆ Rogue Valley Symphony presents performances on three dates in two locations. A Spring Fling Celebrity Recital takes place on Sat. Apr. 6 at 8pm at Southern Oregon University Music Recital Hall with featured works by Falla, Granados, Bach, Bogdanovic, and Barber. The Falla Guitar Trio performs *Guitar Classics*. Great Romances Series continues with *Symphony Series V* on Sat. Apr. 27 at 8pm and Sun. Apr. 28 at 3pm at Craterian Ginger Rogers Theater. Brahms' *German Requiem* with Dr. Paul French, Guest Conductor, features the



Anoushka Shankar performs the final concert of this year's *One World* series on April 26.

Southern Oregon Repertory Singers and the Southern Oregon University Choir. Arthur Shaw's *Elegy* will also be performed. (541)770-6012

◆ Rogue Theatre presents rock musician Jesse Colin Young on Sat. Apr. 6 at 8pm, and features Banana of the Youngbloods. Tickets are

\$23/advance and \$25/at the door. 143 SE "H" St., Grants Pass. (541)471-1316 or [www.roguetheatre.com](http://www.roguetheatre.com)

◆ St. Clair Productions presents Tret Fure, a pioneer in the genre known as Women's Music, in concert on Sat. Apr. 6 at 8pm at the Unitarian Center, 4th and C Sts., Ashland. Tickets are \$15/advance and \$17/at the door and \$8/kids 5–17 and are available at CD or Not CD and the Music Coop. (541)535-3562

◆ Old Siskiyou Barn continues its spring presentations with the following: Brian Freeman, Traditional Scots and Original Music, on Sat. Apr. 6 at 8pm, Admission \$14; *The Essence of Lennon* with the Dave Marston New Beatles Band on Fri. Apr. 12 and Sat. Apr. 13 at 8pm, Admission \$15. An additional performance will be held on Sun. Apr. 21 at 7pm at Craterian Ginger Rogers Theater Main Stage, Admission \$13. (541)488-7628

◆ Craterian Ginger Rogers Theater presents pianist, Alexander Tutonov on Sun. Apr. 7 at 7pm. All seats in the Spot Light Series are \$13. (541)779-3000

◆ Chamber Music Concerts presents the final concert of the season with the Mozart Piano Quartet on Fri. Apr. 12 at 8pm in the Southern Oregon University Music Recital Hall. A door rush will be offered with any available remaining seats at a discounted price beginning at 7:15pm. (541)552-6154

◆ St. Clair Productions presents the Waybacks, performers of acoustic mayhem, in concert on Fri. Apr. 12 at 8pm at the Unitarian Center, 4th and C Sts., Ashland. Tickets are \$12/advance, \$14/at the door and \$7/kids 5–17 and are available at CD or Not CD and Music Coop. (541)535-3562

◆ The Jackson County Community Concert Association's Great Artist Series concludes its season with The Song Company from Australia on Sat. Apr. 20 at 7:30pm in the South Medford High School Auditorium. (541)734-4116

◆ Craterian Ginger Rogers Theater presents PDQ Bach with Peter Schickele in a musical satire on Thurs. Apr. 25 at 8pm. Tickets are \$25–\$12. (541)779-3000

◆ Southern Oregon University Program Board and Jefferson Public Radio conclude this season's *One World* Performing Arts Series with sitar artist, Anoushka Shankar, on Fri. Apr. 26 at 8pm in the Southern Oregon University Music Recital Hall. With an inherent understanding of the great musical tradition of India,

Send announcements of arts-related events to: Artscene, Jefferson Public Radio, 1250 Siskiyou Blvd., Ashland, OR 97520.

April 15 is the deadline for the June issue.

For more information about arts events, listen to JPR's Calendar of the Arts





The Living Gallery in Ashland presents *City Scenes*, an exhibit in oil by Andrew Johnston.

Anoushka is the only musician in the world to be trained completely by her father, Ravi Shankar. See Spotlight, page 13, for more details. Tickets are \$35/General Public, \$17.50/SOU Students/Children (0-12). (541)552-6461

### Exhibits

◆ Hanson Howard Gallery presents *Romantic Places and Exotic Animals: Pastel Landscapes* by Charlotte Abernathy and Clay Sculpture by Bill Tyner, on First Friday, Apr. 5 from 5-8pm. The show continues through April. The gallery will also be participating in *A Taste of Ashland* on Apr. 20 and 21. Located at 82 N. Main St., hours are Tues.-Sat. 10:30-5:30. (541)488-2562

◆ The Living Gallery presents new work by Andrew Johnston, *City Scenes* in oil, through the month of April with an opening reception on First Friday, Apr. 5 from 5-8pm. Located at 20 S. First St. in downtown Ashland. (541)482-9795

◆ Schneider Museum of Art on the campus of Southern Oregon University presents two exhibits through Apr. 20: *The Heart Mountain Story*, Japanese American WWII internment camp photographs, and *Digital Frontiers: Photography's Future at Nash Editions*, Photographs created with state-of-the-art digital equipment. Museum hours are Tues.-Sat. 10am-4pm and First Friday 10am-7pm. (541)552-6245

◆ Rogue Gallery & Art Center features local artwork at Jackson County Courthouse through May 31. This work was juried and selected by employees of Jackson County, Rogue Gallery & Art Center, and the Arts Council of Southern Oregon. Gallery hours are Tues., Thurs., and Fri. 10am-5pm; Wed. 10am-6pm; and Sat. 11am-3pm. (541)772-8118

### Other Events

◆ *Earth Day 2002 - Take it Home* will take place at North Mountain Park in Ashland on Sat., April 20 from 11am-3pm, sponsored by the Ashland Parks Environmental Stewardship Program, Ashland Community Food Store, Ashland Sanitary and Recycling, and the City of Ashland Conservation Division. Earth-friendly exhibits will demonstrate ideas that you can take home to conserve energy and water, prevent pollution, reduce waste and create wildlife habitat. Entertainment, hands-on crafts for kids, food and fun for the family. (541)488-6606

◆ Craterian Ginger Rogers Theater presents *It's About Dance!* in two performances Fri. Apr. 12 & Sat. Apr. 13 at 8pm. Now in its 5th year, this festival of the region's best and brightest choreographers and dancers unite on a common stage. Tickets are \$15-\$5. (541)779-3000

◆ Wiseman Gallery & FireHouse Gallery of Rogue Community College announce a Call for Entries for the 2003 Exhibit Season. All media are acceptable and entries are open to artists 18 yrs. of age or older. Deadline for submission of slides is May 15, 2002 (postmark). For details contact Tommi Drake, Rogue Community College. (541)471-3500

## KLAMATH FALLS

### Theater

◆ The Linkville Players conclude their presentation of *The Butler Did It*, through Apr. 6 at 8pm at the Linkville Playhouse, 201 Main St. Tickets are \$10/\$6. (541)882-9907

### Music

◆ The Ross Ragland Theater presents Australian singer-song writer Michelle Tumes Apr. 12. (541)884-LIVE

◆ The Ross Ragland Theater presents *The Coats* in concert Apr. 13. (541)884-LIVE

◆ The Klamath Community Concert Association presents the brass quintet and percussion group, Meridian Arts Ensemble, with Joe Burgstaller on Apr. 20 at Mills Auditorium. Tickets are \$24. (541)883-8325 or (541)882-6041

### Exhibits

◆ Two Rivers Village Arts, 414 Chochtoot St. in Chiloquin presents the works of local artist, Hope Cunha, through the month of April. Beading, leatherwork, basketry, ceramics and painting reflect the artist's connection with the natural and the spiritual. A reception will be held Apr. 14 from 11am-7pm. Gallery hours are 10:30am to 5:30pm, seven days a week. (541)783-3326

## UMPQUA VALLEY

### Music

◆ Roseburg Community Concert Association concludes its 2001-2002 Season with a performance by Yoon and Kwon, violin and piano, on Apr. 10 in Jacoby Auditorium on the Umpqua Community College campus. (541)673-6754

◆ Roseburg Concert Chorale presents its 29th

Annual Spring Concert with director, Roberta Hall, and accompanist, Janel Stevens, Apr. 13 at 7:30pm and Apr. 14 at 3pm in Jacoby Auditorium on the Umpqua Community College campus. The chorale will be joined by the Big Horn Band under the direction of Ralph Taylor, in a salute to the Veterans of the US Armed Forces. (541)496-0748

### Other Events

◆ Roseburg Community Concert Association's 59th Annual Subscription Campaign, *Community Concerts...A Classic!*, begins Apr. 6 and continues through Apr. 22. Memberships are available only during this time period and are \$40/Adult, \$15/Student, and \$100/Family. Five concerts will be performed during the 2002-2003 Season in Jacoby Auditorium on the Umpqua Community College campus. (541)673-6754 or (541)672-2407



The Waybacks bring acoustic mayhem to Ashland on April 12.

## OREGON & REDWOOD COAST

### Theater

◆ Chetco Pelican Players presents *How the Other Half Loves* by Alan Ayckbourn and directed by Victoria Weller, opening Apr. 26 at 8pm at the Performing Arts Center in Harbor. Call for dates and ticket information. (541)469-1857 or 1(877)434-4137

◆ Little Theatre on the Bay presents Edward Albee's *Seascape*, directed by Dick Booth, Apr. 19, 20, 21, 26, 27, 28, and May 3, 4, 5 at 8pm Fri. & Sat. and 2pm Sun. Matinee. (541)756-4336

### Music

◆ The Brookings' 2002 Friends of Music Concert Series presents Stephen Marchionda, Classical Guitarist, Sun. Apr. 14 at 3pm at Calvary Assembly of God Church, 518 Fir St., Brookings. Tickets are \$12/Adults and \$2/Students. (541)469-4243 or (541)412-0803

## NORTH STATE CALIFORNIA

### Theater

◆ Del Norte Association for Cultural Awareness and El Teatro de la Esperanza present playwright/director Rodrigo Duarte Clark's *Rosita's Day of the Dead*, solo theater with

CONTINUED ON PAGE 33





# RECORDINGS

Eric Alan

## New Sound Pirates

**I**t seems to be out of fashion to plunder the ships of the sea. Oh, it happens, I suppose, but as the pulse of the world shifts, so does the attention of pirates. Swashbuckling stereotypes are left for movies and cartoon books.

The piracy of music, though, is currently very real. Once it would have been unthinkable, even impossible. There were early tribal days where ownership and even authorship were not considered concepts: songs and stories were passed from generation to generation, added to by everyone but belonging to no one. The challenge was to keep them alive; not to hoard them and take credit for them, let alone get paid for them. Music was fleeting, if central: it was made in the moment and then disappeared, unless others sang or played it again in their own way. The concept of recording was even more alien than the concept of individual authorship.

Authorship evolved first, with classical composers a standout in modern memory. Who wrote this? Somewhere, somehow, it began to matter. The music, written on sheets instead of passed down aurally, could be played again, by others. It could be reproduced live and, yes, stolen without credit. It was a new way of thinking as much as anything.

Technological developments of the last century shifted the game of sound piracy in new directions. From wax cylinders through compact disks, artists' performances as well as the songs they wrote could be frozen for the duration of time, or at least the duration of recording and playback equipment. Music became ever more individual, less societal and traditional. It became captured moments of time imported into other eras through increasingly electronic means. Exciting, yes: I can hear Billie Holiday sing to me this morning. Strange, too: I can

make her sing without her permission or control. I can make a copy of her musical soul and hand it to a friend of mine without giving her a cent—or the record company which claims to own that musical soul now, for that matter. It's a different, abstracted, complex world of piracy now.

The new digital media has of course abstracted this even further. With online transmission systems in place, music no longer even has to be physical to be heard, shared, sold, stolen. The level of both excitement and alarm that this has caused is unprecedented. Are artists losing or gaining control over their own music,

their personal destinies? Strong arguments exist for each, and the debate rages with the intensity of religious difference, except for agreement on one fact: piracy of music is more easily done, and more rampant, than ever before.

But who is doing the piracy? That argument gets bitter and beyond the obvious. The major record companies, who have done a good job of dominating the media voice on the subject, say that file-sharing devices such as Napster are the new culprit, depriving artists of their deserved dollars. But another level of piracy exists, as artists such as Don Henley and Courtney Love are loudly attesting to in court: the piracy of the record companies themselves, who often enforce unbalanced contracts and use accounting practices that would make Enron proud, in making nearly all of the money disappear into company coffers instead of artists' pockets. Record companies, like governments and churches, too frequently become self-serving organizations instead of instruments of honest service. Major label deals, once the golden goal of nearly every musician, can be as empty and as based on deceptive greed as the worst of corporate America. It is there that

the piracy of music is centered, in the current day, as rapidly shifting as piracy may be. Treatment of artists is often abhorrent and even criminal, even though their creations are the lifeblood of the industry that has grown up around them.

As someone who has seen the business evolve through nearly twenty years of participation in it—at various times as a lyricist, record label representative, band manager, radio DJ, radio network music director and most of all, passionate lover of music—my own view of piracy is diversely based. Yes, artists need to be credited with, and paid for, their individual creations in this age. Above all, they deserve to be fairly heard. But sometimes the fear of piracy makes even artists themselves hang on too hard. As a record label's promotions director, I learned how many LPs and CDs I could sell by (gasp) home taping our own artists' material to hand out to people—people who wouldn't risk the music without hearing it; people who couldn't afford it right now but might later; who might come to a concert, buy the next album, or play that tape for another friend with a deeper wallet. The object is expression and connection; that's how sales happen. That's why bands which allow concert taping—primarily bands whose shows vary widely from night to night—sell more albums than ever despite the profusion of such tapes. That's why file sharing devices can help artists as easily as hurt them—even when the files are shared for free.

Let's face it: making CDs is really easy and cheap now; you don't even need to be a company to do it for less than a buck each. The price of CDs has become piracy itself. At \$15.98 each, many would-be listeners are priced out of the market. And at that price, successful artists should be rich or at least solvent. But most are not, and it's the corporate behemoths who pocket the loot. A pirate's outfit can be a business suit as easily as an eye patch and a skull and crossbones. Artists, beware, as the new pirates of sound themselves decry piracy. And listeners, beware of your own actions. Are your purchasing and downloading decisions helping deserving artists, or are you too a new sound pirate? ■

Eric Alan is music director of Jefferson Public Radio, and hosts *Open Air* each weekday from noon-3 p.m. on the Rhythm & New Service of JPR.



# SIX MINUTES *From p. 9*

another heart close by, in the quiet little shops, houses and hotels; in the little rural towns that dot the bayous, founded by French settlers come down from Canada who found no welcome except in the swamps where others did not want to live.

Along the road, Davy could still see the conflicts of mansions and old slave shacks. "I could look through the trees and see a piece of the past," he says softly. History's presence was heightened by a state park in Lafayette where it was consciously preserved, with house-to-house waterway barges hand-pulled by ropes, and musicians sweetly playing traditional Cajun instruments. The character of the present, too, was at every turn: hand-painted roadside signs for one-of-a-kind restaurants serving crawfish delicacies and other regional delights; pepper fields for tobasco; on-land construction of offshore oil rigs; bayous where alligators hibernated. Everywhere, that water: from river to swamp to sea to groundwater, it defines the culture in life and even death—elaborate old cemeteries give evidence of the above-ground burials made necessary by the moist ground. And though it may not be the heart to Davy, the vibrant nightlife in New Orleans offered its sensory charms. "It's bedlam," Davy says of Bourbon Street. Preservation Hall, with its steamy reputation for hot jazz and a raucous good time, offered not only Dixieland sounds but time with travelers beyond Elderhostel's reach, from as far away as Japan and Russia, all on a pilgrimage for the New Orleans experience.

Using Elderhostel to reach that experience, Davy says, "You're right in the middle of it. It's immersion... One evening, we went to a roadhouse, and our dancing instructors were there, and this lovely Cajun band. So we were on our feet and right in action, action, action! Very seldom [with Elderhostel] do you just sit around all day." The Elderhostel experience even included visits to a voodoo museum and a Cajun healer. "She feels that their work is not contradictory to medicine—it's supplemental, probably a lot like the Oriental [healing techniques] we have here. I don't think they really claim to physically correct some things, but they can soothe and be of warmth."

For all the difference from home, what Davy found at the core was a human con-

nection. "People in this region [our own] would seem to be an awful lot like the people there," he says. "A lot of people in this community, this region, prefer the smaller town life, open spaces." In the open spaces of rural Louisiana, "You start talking to people and say, why do you live here? And they say, well, I went away for a long time and I came back. This is the only place to live, because people are close. People care for each other. All the things you miss out on in a big city."

That closeness and warmth is key to the final radio message that VOA will bring to the world. Despite the south's reputation for racial division and difficulty, Davy's sense is more one of unity in diversity. "As far as cultural animosity, I sure don't feel it... In Louisiana, you just feel like you're part of a big, boisterous, vibrant community." That the open mix of ethnicities is one culture more than many is an essential element of the portrait. "To me, that was a prime message to tell the folks around the world. This country is made up of so many diverse things."

Another message is even deeper and simpler. "It's a certain joy of living that I sense down there," he says. That joy extends to the Elderhostel teachers and participants as well as the local residents; to Davy himself as he continues to move on to find other stories, continuing a passion for broadcasting that began in seventh grade, in radio's formative era. After a career in educational television production that included, among other things, a regional Emmy award, he learned to produce both local and national radio features in the way that keeps him alive and well at eighty. "My life isn't here," he says, indicating the retirement community around him. "My life is out down there," in the wider world to which he points. Out there, graying America still has good reasons to live, and new ways of learning to do so; a message that VOA will send in six minutes of Louisiana joy.

Bob Davy's arts features can be heard regularly on *The Jefferson Daily*, the news-magazine of Jefferson Public Radio, airing each weekday at 4:30 p.m. on the Classics & News Service and at 5:30 p.m. on the Rhythm & News Service. Information on Elderhostel programs can be found at [www.elderhostel.org](http://www.elderhostel.org).

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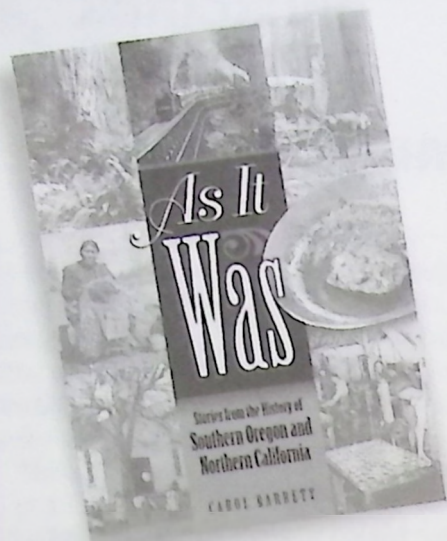
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BY CAROL BARRETT

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## AS IT WAS

Carol Barrett

### Peter Mugler Brewery

Peter Mugler came to Sisson, California to build a brewery. He wanted it properly done for the best possible beer.

The cellar was enclosed by two-foot-thick walls made of perfectly fitted lava rock. A wall filled with sawdust insulated one room and a small stream of spring water ran through it, assuring an even fifty degree temperature year around.

The first floor was for ice-making. The property had a pond from which Mugler cut ice and packed it with sawdust for insulation. The beer was brewed upstairs. As the kegs were filled, they were lowered by an elevator to the cellar.

Built in 1890, the brewery turned out high quality beer for many years.

Source: *Siskiyou Pioneer*, 1981

### Wine Making

Even during prohibition individuals were allowed to make wine for their own use. Around Mount Shasta, the wine-loving Italian ranchers grew grapes and took advantage of the exemption.

Geese sometimes ate the fermented, crushed grapes left over from the process. Children took advantage of the geese when they reached a drunken state, chasing the geese around the farmyard and being chased by them.

Excess crushed grapes could be sold to valley farmers who made grappa. Grappa is an unaged brandy originally brought over from Italy. The drink was very potent and commonly called "white lightning." Grappa is now coming back into vogue but is made from several different fruits: pears and peaches as well as grapes.

Wine was a necessity on the ranch. The workers wouldn't work unless they had a glass for lunch and one for dinner. This was part of their contract.

Source: *Interview with Kay Price*

### Whiskeytown

It would be hard to exaggerate the amount of drinking that went on in the early gold camps. Drinking was the miner's recreation. Places were given names like Drunkards or Brandy, but by far the most popular was Whiskey. There was Whiskey Diggings, Whiskey Flat, Whiskey River, Whiskey Terrace and Whiskeytown.

Whiskeytown grew up where Whiskey Creek and Brandy Creek empty into Clear Creek. It is said that a barrel of whiskey dropped off a mule back and burst open, dumping whiskey into the creek. When the town grew, a post office was established and the name changed to Whiskey Creek. Later the name was changed to Blair, then later to Stella, and still later to Schilling. But everyone knew the place as Whiskeytown. It was a pretty wild town for awhile.

In 1853, one of the barkeepers got tired of the insults of a resident. He pulled out his gun and shot the man to death. That was too much, even for Whiskeytown. The onlookers seized the barkeeper and hung him from the nearest tree.

Source: Bancroft

IT WOULD BE HARD TO EXAGGERATE  
THE AMOUNT OF DRINKING THAT  
WENT ON IN THE EARLY GOLD CAMPS.

### Ice House Liquor

When new owners took over the run-down Klamath Hot Springs Hotel in the 1930s, they decided to burn down the old icehouse. As the fire burned hotly, small explosions popped like fire crackers. The smell of whiskey was in the air.

It seems the ice house hid a secret door leading to a room where cases of whiskey were stored. The Hot Springs were in California, just over the line from Oregon. When Oregon went dry, the hotel had



become even more popular than before. In fact, the following song was sung:

*It's a long way to California,  
It's a long way to go.  
It's a long way to California  
To the first saloon I know.  
Good bye Tom and Jerry,  
Farewell Rock and Rye,  
It's a long way to California  
Since Oregon went dry.*

Source: *Siskiyou Pioneer*, 1965

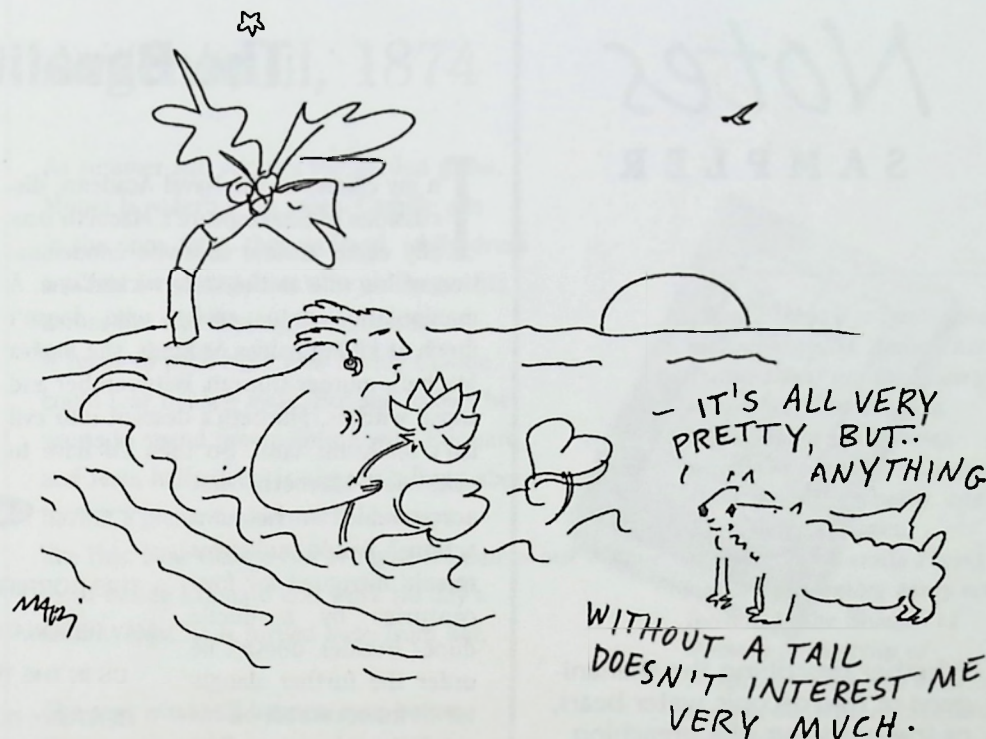


Carol Barrett moved to Eagle Point twenty-five years ago. She did a survey of the old structures in town under a grant from the Southern Oregon Historical Society. She began writing the "As It Was" radio feature and other features for JPR in 1992. She self-published the book *Women's Roots* and is the author of JPR's book *As It Was*.



# LITTLE VICTORIES

Mari Gayatri Stein



This art is reprinted with permission from the author. Mari's most recent book of whimsical but wise art and text is *Unleashing Your Inner Dog: Your Best Friend's Guide to Life* (New World Library). Her art has previously appeared in over 30 books, and she has taught yoga and meditation for many years.

## ARTSCENE

From p. 29

Ruby Nelda Perez, on Sat. Apr. 13 at 7:30pm at Crescent Elk Auditorium, 994 G St., Crescent City. Perez plays a feisty restaurant owner who likes her chilies hot and her *chisme* (gossip) sizzling. (707)464-1336

### Music

◆ Humboldt Arts Council presents *Saturday Nights at the Morris Graves*, in the Performance Rotunda of the Morris Graves Museum of Art, 636 F St., Eureka. Features this month include: 4/6 *Arts Alive!* Eureka String Quartet; 4/13 North Coast Storytellers; 4/20 Gil Cline Jazz Group; 4/27 Messiah School of the Arts & Sean Powers Shadow Puppets. (707)442-0278

◆ The Eureka Symphony Orchestra, conducted by Dr. Kenneth Ayoob, presents its Spring Concert for the entire family on Fri. and Sat. Apr. 12 & 13 at 8pm in the First Congregational Church, Hodgson and J Sts., Eureka. The program will feature Mozart's *Abduction from the Seraglio Overture*, Vaughan-Williams' *Fantasia on a Theme of Thomas Tallis*, a youth soloist

selection, and Mendelssohn's Symphony No. 4, *The Italian*. Tickets are \$10/Adults and \$5/Students. (707)725-2597

◆ Shasta College Center for Fine Arts and Communication presents a Youth Symphony Concert on Apr. 14 at 3:15pm in the Shasta College Theatre. Featured works include the last movement of Haydn's *Farewell Symphony*. Admission is free. (530)225-4761

◆ Shasta College Center for Fine Arts and Communication presents Shasta Symphony Orchestra Concert, with ballet music and other musical surprises on Apr. 28 at 3:15pm in the Shasta College Theatre. Featured works include ballet music from Gounod's *Faust*. Tickets are \$10/Adults and \$9/Students & Seniors. (530)225-4761

### Exhibits

◆ Redding Museum of Art and History presents *A Case for Collecting: The History of the Redding Museum's Basket Collection* through Summer 2002. (530)243-8850

◆ The Ferndale Arts Cooperative gallery is located at 580 Main Street in the Victorian village of Ferndale and is open daily from 10am-5pm. (707)786-9634.

### Other Events

◆ The Redding Poets present Open Mic Night

on Wed. Apr. 10 at 7pm at Serendipity II in Redding. (530)229-7818

◆ California Wildlife Festivals present Godwit Days: Spring Migration Bird Festival Apr. 19-21 at the New Community Center in Arcata CA. Visitors can choose from more than 80 field trips and workshops, view up to 225 bird species amid the redwoods, conifer forests, wetlands, coastal shorelines, and open-ocean. 1(800)908-WING

## EUGENE

### Music

◆ Lovelight Concerts presents the following events at WOW Hall, 8th & Lincoln: Sun. Apr. 7/8pm Cheryl Wheeler with guest Debbie Diedrich; Wed. Apr. 10/6:30 & 9:30pm Greg Brown and Garnet Rogers; Tues. Apr. 23/8pm The Battlefield Band. Tickets available at CD World, EMU Box Office, WOW Hall, Fastixx, House of Records, mmeyer@efn.org



# A Nature Notes

SAMPLER



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## THEATER

Molly Tinsley

### The Banality Of Evil

In my classes at the Naval Academy, discussions of Shakespeare's *Macbeth* usually came around to some condemnation of his wife as the truly wicked one. A manipulative status seeker who doesn't flinch at killing babies or kings, she *makes* *Macbeth* murder Duncan. Between her and those witches, *Macbeth's* descent into evil isn't really his fault. So then I'd have to ask, is *Macbeth* not accountable for his own actions? Would audiences remain intrigued for four centuries by a docile dupe? Besides, doesn't he order the further slaughter of innocents all on his own? It took some effort to refocus attention on *Macbeth* and his moral devolution, to break the spell cast by the passionate, provocative Lady *Macbeth*.

A woman of ferocious appetite, she wants the whole world right now and forever, reality checks be damned. She plunges into each moment with a suicidal intensity that can leave her warrior-husband looking tongue-tied and inept. We keep reminding ourselves, she is the *wife* of the tragic hero, *his* chosen helpmeet, a part of *him*, and a projection of his ambition—and she still threatens to steal his show. In this season's production of *Macbeth* at the OSF, she is allowed to do just that, with director Libby Appel paving the way.

Pared to the bone and rearranged, this stark, non-realistic production in the New Theatre is for the *Macbeth* collector who has seen everything else. The play opens with the battle-weary Thane (G. Val Thomas) asleep, gripped by a dream in which the King decides to reward him with Cawdor. The three witches enact this fantasy, then go on to perform all the minor roles in the play, thus inviting us to set the action in *Macbeth's* mind, to read it as a fatal delusion of grandeur. One of the

weird, wayward sisters, Terri McMahon, rides this premise to awesome heights, shifting from an obsequious puppy dog of a murderer, to a resigned but scornful Lady *Macduff*, then to her devastated husband, but in general, the insubstantiality of the supporting characters keeps returning us to *Macbeth's* inner life, which is not the most interesting place to be.

Thomas's *Macbeth* is decidedly non-heroic. Though a ruthless enemy, he's a just a nice guy off the battlefield, well-habituated to sociable smiling long before he officially vows to hide behind a "false face"—the sort of man who might respond to a probing question with a palms-up shrug and a

"Hey, what you see is what you get." He and Banquo enjoy a hearty, fraternal laugh over the witches' parting promises. Then he returns home to embrace his wife and bask in the animal heat of her adoration. At the end of Act I, this *homme moyen sensuel* is ready to scrap the murder plans, not for moral reasons, but because he'd rather enjoy life, with all the new honors and golden opinions that he has fought so hard for.

Back in the sixties, historian Hannah Arendt covered the Jerusalem trial of ex-Nazi Adolf Eichmann and coined the phrase "banality of evil" to express her dismay at the defendant's superficiality, his lack of overtly sinister qualities. "The deeds were monstrous," she concluded, "but the doer... was quite ordinary, commonplace." Such is the *Macbeth* of this new production. One minute, he is playing the good-natured uncle, galloping Fleance piggyback around the stage. The next, he's enfolding the boy in a bear hug before sending him out to be ambushed by hired thugs. This horrific blandness may resonate mightily for us in the twenty-first century—

THIS HORRIFIC BLANDNESS  
MAY RESONATE MIGHTILY FOR  
US IN THE TWENTY-FIRST  
CENTURY, BUT IT POSES A  
THEATRICAL PROBLEM.



this dumbed-down villainy refusing to know itself—but it poses a theatrical problem: can its flattened contour carry a play?

It's fine as a starting point. Indeed, the Macbeth of Act I clearly lacks moral depth—he is easily hooked by the witches' lures; his hesitations around regicide spring from a fear of exposure and punishment. But just as Eichmann went to his death mouthing vapid Nazi propaganda, Thomas's Macbeth keeps striking the same chord of anxious bravado. As the chain of his murderous deeds entraps him, we wait in vain for some flash of awareness as to the magnitude of his moral ruin. But even his "tomorrow soliloquy" is drained of larger implications, an expression of grievance not grief, as he complains about the sudden death of his one-time playmate, oblivious to the death of his own soul.

Stuck in a vicious, illusory circle of cover-ups and "national security" guarantees, Thomas's Macbeth embodies the moral obtuseness of a contemporary politician or CEO. He never gets it, and despite his swiftly-paced story, we find ourselves counting the iambic pentameter before his wife returns to the stage. For BW Gonzales' Lady Macbeth is anything but banal; her journey plummets from crime to remorse to excruciating despair. In the wake of Duncan's murder, her adored husband obsesses beyond her reach with one paranoid plan after another; their regal charade falls apart. Defenseless against guilt, she must face it all alone.

In fact, Appel's adaptation further enhances this tortured portrait. Instead of an anonymous messenger arriving at Macduff's castle to warn of impending danger, it is Lady Macbeth herself, shawl clutched around her head, who hunches onstage to urge the doomed Lady Macduff and her children to flee. But there is no reversing the horror that she has helped set in motion. She is forced to view the corpse of Macduff's young son, and her original claim to infanticidal ruthlessness is given the lie. She is not as tough as she thought she was. She becomes the wrenched heart of the play. JM

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Molly Tinsley taught literature and creative writing at the Naval Academy for twenty years. Her latest book is a collection of stories, *Throwing Knives* (Ohio State University Press). It is the recipient of the Oregon Book Award for fiction in 2001.

# POETRY

BY FLOYD SKLOOT

## Argenteuil, 1874

As summer sun stipples the garden grass,  
Monet is watering his roses. Camille sits  
in the noon light, chin on hand, white dress  
a pillow for young Jean who no longer fits  
across her lap. Missing the city, she  
is ready to pack right now if only Claude  
could tear himself away. But she knows he  
wants to spend time painting with Edouard,  
and Jean, half-asleep, is already talking about  
having a picnic tomorrow. It is always  
like this. Now Claude has brought his paints out  
to sit beside Edouard and work till day's  
end. At least he is turned away from her.

She sees what will happen even before  
Pierre arrives. There is no wind to stir  
the air, no cloud to change the light; what more  
could they hope for? These are men who would paint  
their wives on death-beds if the light were right.  
Camille smiles and shifts Jean so that his weight  
is off her thigh. Oh, they will eat fish tonight,  
a red mullet or, better still, fresh eel,  
only in her dreams. Perhaps they should  
eat this hen and cock clucking at their heels.

After the last Salon, of course the men would  
need something like this, a slow summer to  
paint their hearts out, a blossoming of sheer  
joy together. So there is nothing to do  
but hold still in the heat and be here  
with all one's heart—perhaps a quick flutter  
of the fan to keep Jean calm and herself  
fresh—as time slows and the men, in utter  
concentration, begin to lose themselves

in the closed circle of their art and Manet  
paints the Monets in their garden as Monet  
paints a grinning Manet painting the Monets  
in their garden and Renoir paints the Monets  
in their garden in the summer in Argenteuil.

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*Floyd Skloot is a poet, essayist and novelist. Among his recent books are the poetry collections The Evening Light (Story Line Press), which won the 2001 Oregon Book Award in Poetry, and The Fiddler's Trance (Bucknell University Press), and a forthcoming essay collection, In the Shadow of Memory (University of Nebraska Press). His awards include the William Stafford Fellowship in Poetry, two Oregon Arts Commission Literary Fellowships, the 2000 Emily Clark Balch Prize in Poetry from Virginia Quarterly Review, and the inclusion of his work in The Best Spiritual Writing 2001, The Best American Essays 2000, and The Art of the Essay 1999. He has been disabled since 1988 and lives with his wife Beverly Hallberg in rural Yamhill County. This month's poem from The Evening Light is used with permission of the author and Story Line Press (www.storylinepress.com).*

Writers may submit original poetry for publication in the *Jefferson Monthly*. Send 3–6 poems, a brief bio, and a self-addressed, stamped envelope to: Patty and Vince Wixon, *Jefferson Monthly* poetry editors, 126 Church Street, Ashland, OR 97520. Please allow two to four weeks for reply.



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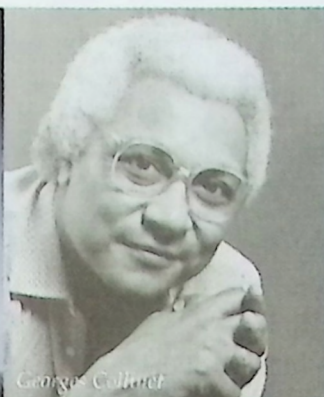




Noah Adams



Terry Gross



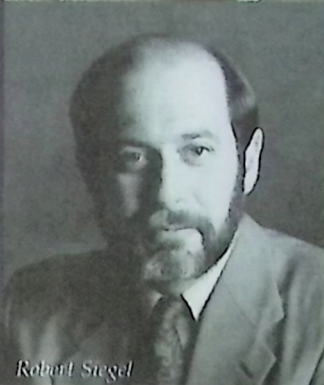
Georges Colloret



Scott Simon



Liane Hansen



Robert Siegel



Lynn Neary



Linda Wertheimer



Susan Roggioli



Paul & Ken Margulies



Bob Edwards

# Your Legacy & Public Radio

So much has changed in the 33 years since Jefferson Public Radio first began. In many ways, public radio has grown up. What was once a struggling—almost experimental—operation has become a permanent and positive presence in the lives of so many in Southern Oregon and Northern California and across the nation.

We continue to seek and depend on regular membership contributions from supporters, especially new generations of listeners. But in the long run our future will depend, more and more, on special gifts from long-time friends who want to help Jefferson Public Radio become stronger and more stable.

One of the many ways that friends can choose to express their deep commitment to public radio here in our region is by naming Jefferson Public Radio in their will or trust. This is a way to make a lasting contribution without affecting your current financial security and freedom.

To include Jefferson Public Radio in your will or trust consult your attorney or personal advisor. The legal description of our organization is: "The JPR Foundation, Inc., an Oregon non-profit tax-exempt corporation located in Ashland, Oregon."

If you would like more information about making a bequest to Jefferson Public Radio call Paul Westhelle at 541-552-6301.



*Now more than ever . . .*

**"A better knowledge of one another would promote fuller comprehension and appreciation of one another. It is our hope that wireless telegraphy and radio . . . will work wonders in this direction, abolishing not only geographical, but also moral distances."**

(Speech from Austrian Chancellor Seipel to The League of Nations, 1924)



Jefferson Public Radio enthusiastically embraces the vision that early pioneers and leaders had for radio.

- The power to use airwaves to promote better government through a well-informed citizenry.
- The reduction of intolerance and hostility through greater exposure to ideas and viewpoints.
- A renaissance of artistic creation and performance.

## JPR's Spring Fund Drive starts April 16th

### **A strong foundation**

The On-Air Fund Drive provides approximately 25% of the listener support necessary to sustain our service. But even more important, 99% of our current members started contributing in a fund drive.

### **If you are a member**

If your membership is current, please encourage new members to join by ringing our phone volunteers with a booster gift and a message of support!

Your enthusiastic response to our mail campaigns has successfully reduced the length of our fund drives. Help us keep up the effort. If you recently received your renewal letter, please send it in today!

### **Get in on the drawings**

Members who have contributed by mail since the end of the Fall Fund Drive will be entered in all the drawings during the upcoming Spring Drive. If you haven't contributed since October, call us to get in on all the great prizes!



JEFFERSON  
PUBLIC RADIO

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